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Mobile BEAT

May 1998
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The DJ Magazine

Wild World of Digital Recording

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By John Tesh featuring
James Ingram

Techno Prisoners

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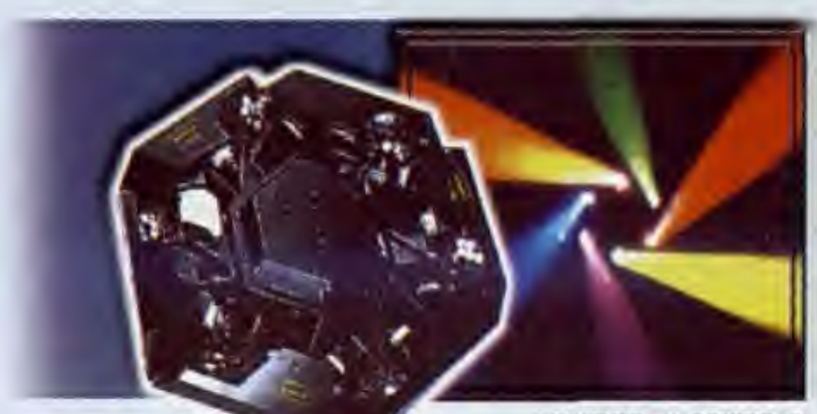

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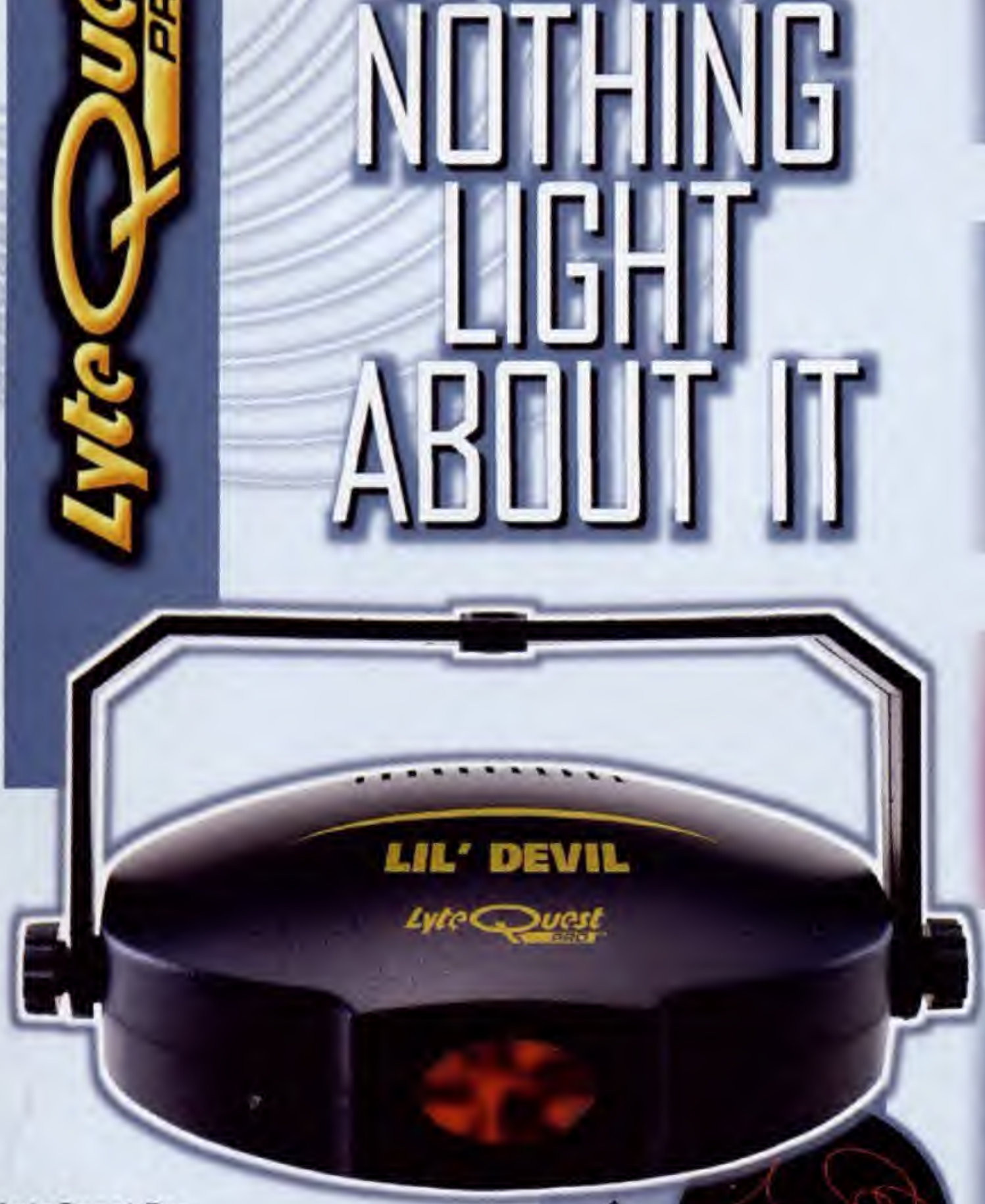

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#45
APRIL/MAY
1998

Mobile BEAT
The DJ Magazine

Special Feature

Techno Prisoners

THE GAP BETWEEN DJ AND MUSICIAN IS NARROWING.

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If no CD is included in this issue, call Allyson Tofel of John Tesh Productions at (818) 385-3830. Please do not call Mobile Beat!

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Your show is in your hands

The Winter NAMM show is the single biggest trade show for anyone who manufactures, distributes, imports, or deals in music, pro audio and DJ-related products. So it's not surprising that I'm frequently asked for my take on the direction our profession is headed while attending the show. The timing is good. Having just finished up three days of casual conversation with *Mobile Beat* readers at our DJ show in Las Vegas, I was well equipped to share my opinion.

The most common New Year's resolution among the attendees at the *Mobile Beat* DJ Show and Conference was getting a higher price for what they offer. Therefore, it's of paramount importance that anyone who sells DJ or karaoke gear anywhere in the world needs to approach their potential customers on that level. If they want to sell you more product, then they need to be specific as to how those products will not only help you get more bookings, but also help you get more money for each booking.

On the performance end, there's a major shift toward putting the creativity in the hands of the DJ. While there remains, and always will exist, a need for DJs who offer a basic music show, audiences are rapidly becoming aware of the higher level of performances many DJs now offer. People want to have a good time, and the DJs/KJs/Emcees who can make it happen are the ones who can demand the higher prices.

Also on the performance and interactive side is the rapid expansion in the development of digital products for DJs. With the advent of new computer software as well as exciting samplers, sequencers and other digital tools from Roland, Akai and others, you can inexpensively create custom versions of the music you play. Just to make sure we're all on the same page, this issue features an overview of what's happening in the digital world. In coming issues, we'll be keeping you up to date on forthcoming products that will allow you to take your performance to levels beyond your wildest dreams. Get ready for a wild ride!

Robert Lindquist
Mobile Beat Editor-In-Chief

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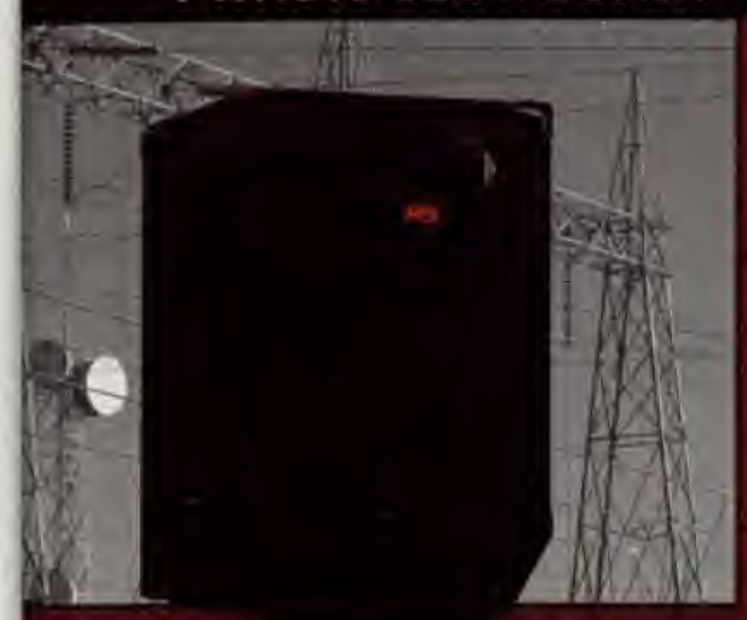

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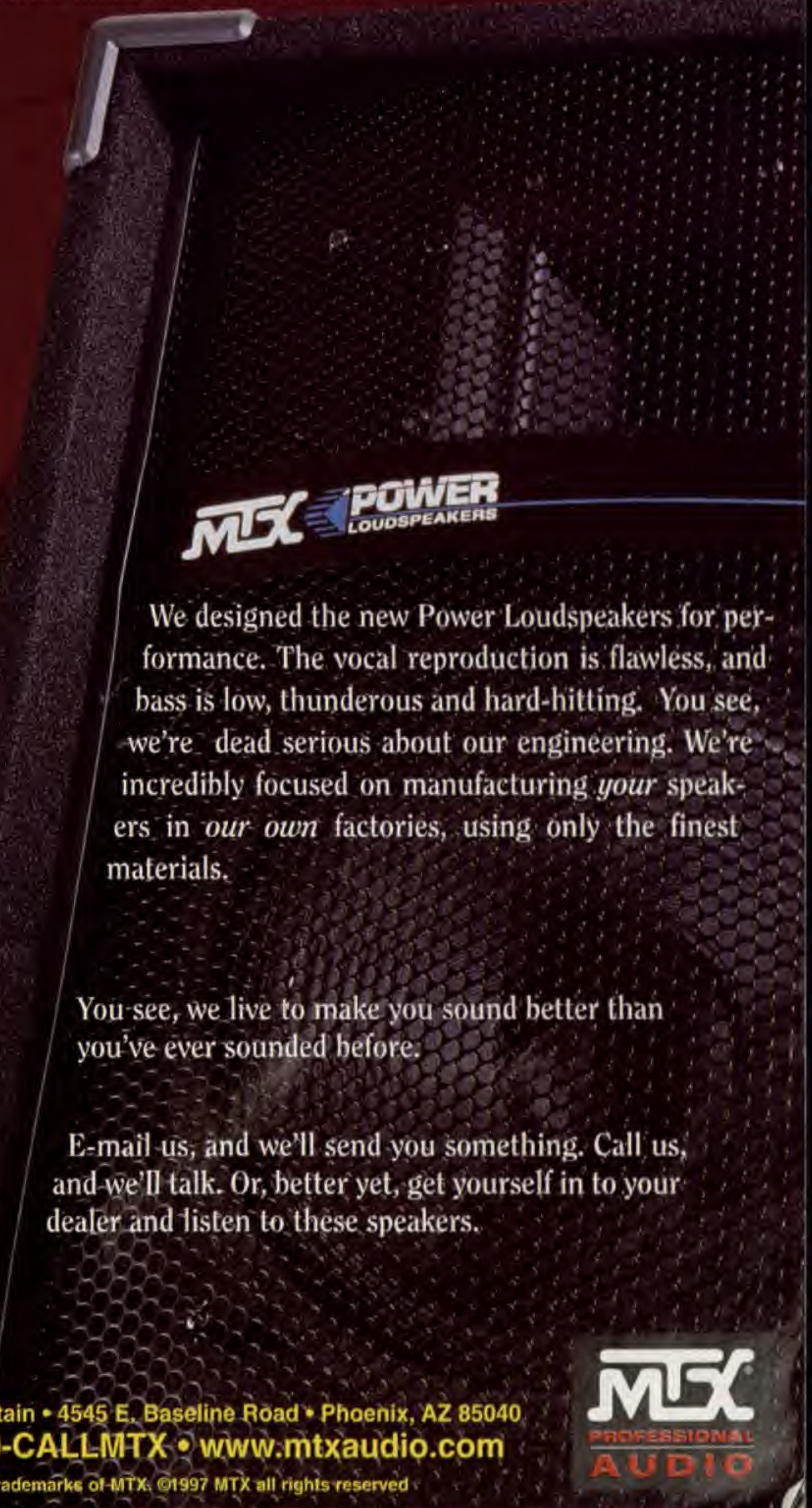

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MTX PROFESSIONAL AUDIO

WE'RE WORKING ON IT

Thank you for the review of the new Model One amplifier (issue #43) from Severe Sound. Your information was quite accurate and, as with all new products, the improvements keep rolling along.

The "annoying low level pop" you mentioned has been eliminated. The Model One is totally seamless when turning on or off. We suggest that the volume level on the mixer be down so as not to scare anyone when the amp comes on.

And yes, the fuse has been replaced with a mini circuit breaker that really does break before the amp does! In addition, a top end limiting circuit has been added to keep the amp from clipping.

AnD now for the good news...The power has been increased to 200 Watts @ 8 Ohms and the price has remained the same! Plus, Models 2, 3, and 4 are about to be delivered all at Severe prices.

T.H. Harman
President of Severe Sound

HERE'S A TIP

I enjoyed the article entitled "Goin' to the Chapel." Most mobile jocks depend on weddings for their principal revenue. There were a few selections you missed... *United* (Peaches and Herb), *When We Get Married* (Dreamlovers, Larry Graham, Delfonics), *True Love* (Johnnie and Joe, if you can find it).

Also, I have found an effective but inexpensive lighting effect that I have "rigged" to my cross bar of my lighting tree. I purchased some (4) utility light fixtures with clamps and reflectors from the local hardware store and inserted "rainbow" light bulbs and connected them to my chaser for an interesting effect. These bulbs were purchased in quantity from Mardi

Gras Designers Lighting at (800) 243-0040 (I have no interest in this company and this endorsement is unsolicited). I continue to enjoy your publication.
Dan Ballance
Selebration Sounds
Rocky Mount, N.C.

JUST A HOAX?

Just returned from Vegas where I was shocked at the announcement that the "Titanic Party" idea was just a joke! All that money I spent on marketing the idea! Now I read the March issue of MB (which, oddly enough, includes a registration form and encouragement to attend the January show) and happen upon the "Nightmares" story by O.B. (Wan) Kanobi. Are we, your loyal readers, not submitting enough nightmares?
Alan Trisler
Audio Magic! Entertainment

Alan: Thanks for attending the show. Sorry to hear you sank a lot of cash into Titanic Parties but, hey, whatever works! O.B. Kanobi was obviously not the writer's real name. You get the prize as being the only reader who noticed and wrote. By the way, we are always looking for new nightmare stories. Got one? —ed.

We Want Your FEEDBACK!

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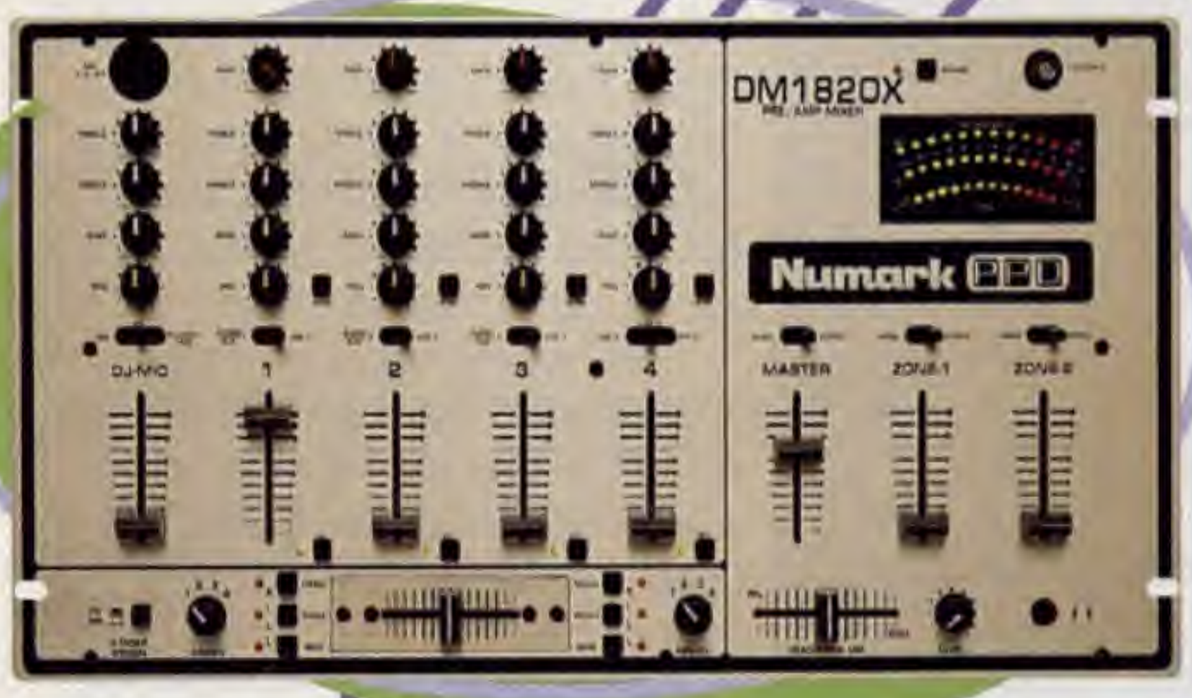

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EDITED BY ROBERT A. LINDQUIST

Stuff every DJ needs to know.

Just pay for what you play

Tired of buying a CD for just one or two usable tracks? Now you can aim your board towards Volatile Media at www.ezcd.com and create your own CD compilations right at your computer.

At this Web site you can browse and sample 30-second clips from a catalog that contains thousands of songs. Once you choose from the selection of songs—by different artists, on different labels, and even from different genres—you can create a CD of your own favorites.

"We're building on that DJ tradition of creating mixed tapes of the songs," explains Volatile Media's CEO and co-founder, Jeremy Kagan. "With this service, you can choose the songs you want, and we'll do all the work."

The current strength consists of independent and alternative music, but the company is currently in negotiations for the rights to over 100,000 additional songs. Offerings include material from both labels and unsigned talent, as well as pre-existing compilations.

Each CD holds 10 tracks and is $14.99 plus $3 shipping. Additional songs, featured as special promotions, will soon be included. Transactions are processed via a secure CyberCash™ server.

Speaking of weddings...

One major wedding trend of the '90s is a celebration of the couple's heritage. The book *Ethnic/Specialty Wedding*, written by Lois Pearce, covers a wide range of customs to help couples decide how they want to celebrate their heritage, religion or specialty.

"While we obviously look at major ethnic cultures," Pearce says, "we also examine various religious customs, and such things as beach and military weddings."

Whether it's the African-American jumping-the-broom custom or a mix of bagpipes and sauerbraten at a Scottish/German wedding, this book has the information couples need to make their wedding day most memorable.

Ethnic/Specialty Wedding, at $29.95 plus $3 handling, is available from the Association of Bridal Consultants, 200 Chestnutland Road, New Milford, Conn. 06776; Tel: (860) 355-0464; Fax (860) 354-1404; E-mail bridalassn@aol.com

A Penny for your memories

DVD (digital versatile disk) may be the hot trend now, but its predecessor may soon overshadow it. A scientist at the University of Minnesota has unveiled a disk about the size of a penny which can hold five hours of cinema-quality video or its equivalent. By comparison, that's 800 times the storage capacity of a conventional compact disc.

"This technology means disk drives [could someday] be made the size of a penny and mounted on one's wristwatch," says Stephen Chou, a professor of electrical engineering.

Chou cautions that the methods for fabricating his "nano-CD" and reading data on the disk are still

For weddings only

Stage Entertainment, a DJ company based in Rochester, N.Y., has created a new CD specifically for weddings and receptions. *So You're Getting Married* (Vol. 1) boasts 22 tracks, highlighted by "A Mother's Dream," a new song especially for the groom and mother dance.

According to the producers, market testing throughout upstate New York has shown the song to have the sentimental "tear-jerker" qualities essential to such a special purpose song.

Two versions of the song are provided, one with and one without mentioning the father, so you can offer your clients lyrics best suited to the situation. Instrumentals and lyric sheets are included for most songs.

Other vocal tracks include remakes of old classics such as "Daddy's Little Girl," the 1940's version of "Always," "Love of My Life," "Avé Maria," and "He Ain't heavy, He's My Brother." "The Wedding March" and "Recessional" are included for couples who need you to play their opening and closing music.

Vocal talent is provided by noted performer and composer Mariano Longo, a regular on the Las Vegas lounge scene.

For more information, call (800) 369-6546 or visit the Stage Entertainment Web site at www.dynrec.com/stage.

experimental. In fact, it could be several years before the technology lands on the shelves at your local computer megastore.

Chou says that by licensing the nano-CD technology to commercial developers the gates would open for products such as a movie minidisk containing the entire "Star Wars" trilogy viewable on an ultracompact portable player. Or how about an entire DJ system, sans amp and speakers, that would fit in your shirt pocket?

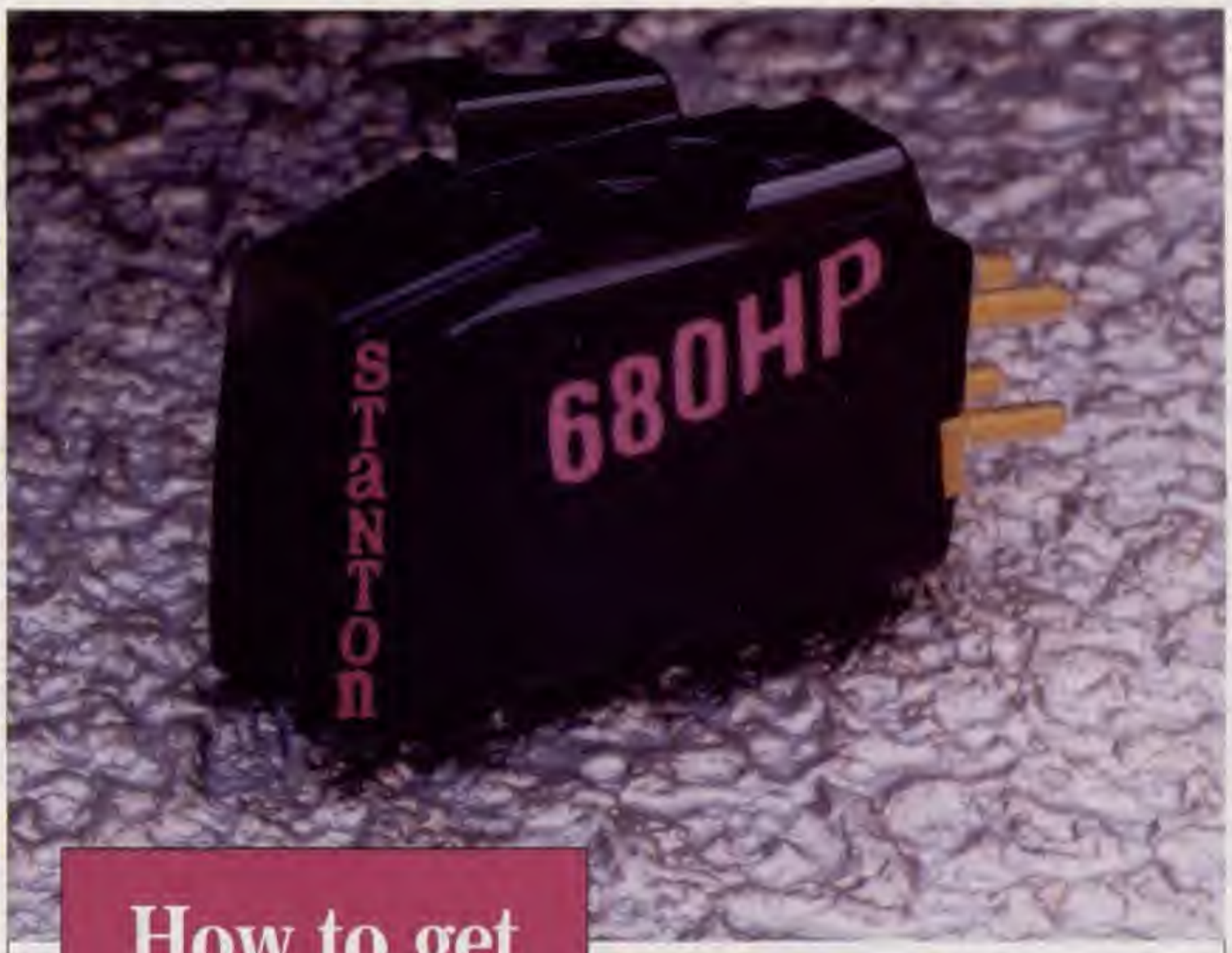
Mid-America Convention

Come network with some of the best DJs from all around the country at the first annual Mid-America DJ Convention in Louisville, Ky. The convention is scheduled to be held at the Executive West Hotel. It begins Monday, June 8 and wraps up on Wednesday, June 10 of this year. Full pass holders can attend their choice of seminars and workshops; manufacturers and dealers will be in the exhibit hall.

The opening night party, free to full pass holders, is being held on the historic Belle of Louisville steamboat. Additional cruise tickets are just $15. During the day, as you talk shop, the rest of your family can enjoy the hotel's pool and game room or walk across the street and enjoy the Kentucky Kingdom Thrill Park. Tours of the Louisville Slugger factory, historic Churchill Downs and the Kentucky Derby Museum can be arranged through the hotel concierge.

A special room rate of $79 per night is available at the Executive West Hotel. The cut off date for this rate is May 7. For reservations, call (800) 626-2708. For a 10 percent discount on airfare, call Southwest Airlines by June 2 at (800) 433-5368, and give them the identifier code S2888. The Executive West hotel offers a free 24-hour shuttle from the airport. If you are driving, the hotel provides free, secured, ground-level parking.

Advance registration is $99 for a full pass. Exhibit-only passes are free if ordered before May 31. On-site registration will be $139 for a full pass and $20 for exhibits only. For more information, call (502) 266-0155 or send e-mail to: mdshow@partypros.com



How to get pumped up without breaking a sweat

Now you can put more muscle back into your music with Stanton's new 680 HP DJ cartridge. The HP delivers more groove-hugging tracking accuracy and durability than our popular 680EL for active back-cuing and "scratch" mixing.

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BY ROBERT A. LINDQUIST

Showcasing the Music Technologies of the Millennium

At the Winter NAMM (National Association of Music Merchandisers) Show, held 1/29-2/1/98 at Los Angeles Convention Center, the spotlight was on DJ and pro audio gear that pushes the envelope of creativity while holding prices to an affordable level. It is, without a doubt, the best of times for DJs/KJs who strive for the best sound and performance possible. Here are a few of the stars of Winter NAMM:

American DJ Supply: Having become well established as a primary source for affordable mobile and small club effects, American DJ has introduced their Commercial Series Effects. The new line features intelligent effects simplified to be even more affordable and rugged. Leading off the Commercial Series is the Verti-Pro, Spin-Out and Progressor.

In mobile lighting, two new products stood out from the pack. ADJ's new Haze Generator offers an alternative to fog without the drawbacks. The unit creates up to 3,500 cubic feet-per-minute of misty "fog" yet requires no warm-up. A 30-foot remote is standard.

The hottest new item from American DJ Audio is the DCD-200 dual CD player. The two-piece, 19-inch unit features pitch bend, ±8% BPM control, A/B looping, random playback and repeat. Duplicate controls are provided for each transport and are laid out in a very usable configuration. At first impression, it looks like this deck should be a real favorite with novice and intermediate DJs looking for a straight forward player with plenty of perks.

American DJ introduces the DCD-200

BST: Although still a fresh name in the U.S., BST continues to establish a following with an ever-growing line of quality and affordable DJ products. Newest products include the Cleving 156 top-loading single CD player, the Symbol 26 DJ mix station, and several new wireless mic systems. Look for the particulars on these new products in coming issues of *Mobile Beat* (or access the BST Web site at www.bstsound.com).

Crest: Continuing in the tradition established by their Professional Series, the new Pro II comes forth with Crest performance in a lighter package. The Pro II Series includes the 6002, 7002 and 8002 at 22, 24 and 32 pounds each, respectively. Pro II amps incorporate PowerLok technology, which ensures the amp will produce its full-rated output power regardless of variation in the AC power source. According to Crest, PowerLok equipped amps draw much lower peak/RMS current than traditional designs, allowing for the use of smaller gage wire for power distribution as well as the ability to power more amps from a single circuit.

Crown: Determined to make some noise about the new and affordable CE Series, the Crown show truck was transformed into a disco and parked right on the convention center floor. With DJs Lisa Capitanelli (ADJ award winner for Female Entertainer of the Year for '96 and '97) and Phil Allen Reyes (ADJA S. Calif. chapter president) and co-hosts, the crowd was treated to a tight and lively DJ performance laced with information about the new amps.

Lisa Capitanelli and Phil Allen Reyes entertain in "Club Crown."

Built for pro use, the CE1000 and CE2000 can handle real 2 ohm loads and run for hours under the toughest conditions. Mick Whelan, Crown's product line manager for amps says, "These products feature power ratings comparable to anyone in the industry for 4 and 8 ohms, the CE 1000 does it with up to 50 percent less distortion than any other product in its class." The CE1000 ratings per channel at 1kHz are 560 watts into 2 ohms, 450 watts into 4 ohms and 275 watts into 8 ohms. The CE2000 ratings per channel at 1kHz offer 975 watts into 2 ohms, 660W into 4 ohms and 400W into 8 ohms. Both amps are guaranteed to provide .5% or less THD at rated power.

Denon: Well suited for a variety of applications, Denon's new DMD-1300P minidisc recorder houses a wealth of professional MD editing functions in a single 2U chassis. The unit has been equipped with Denon's advanced Super Linear Converter in order to maximize precision digital-analog conversion, bringing to the listener's ears a sound that is highly natural and smooth. The comprehensive list of MD editing functions on the DMD-1300P includes a "Divide" function, which carves up a single track into any number of sections for more efficient searching. With "Combine," two consecutive tracks can be

joined to form a single track. "Move" allows users to change the order of tracks already recorded and "Erase" quickly eliminates any specified track. Input terminals include one optical digital and one analog input terminal.

Denon DMD-1300P minidisc recorder

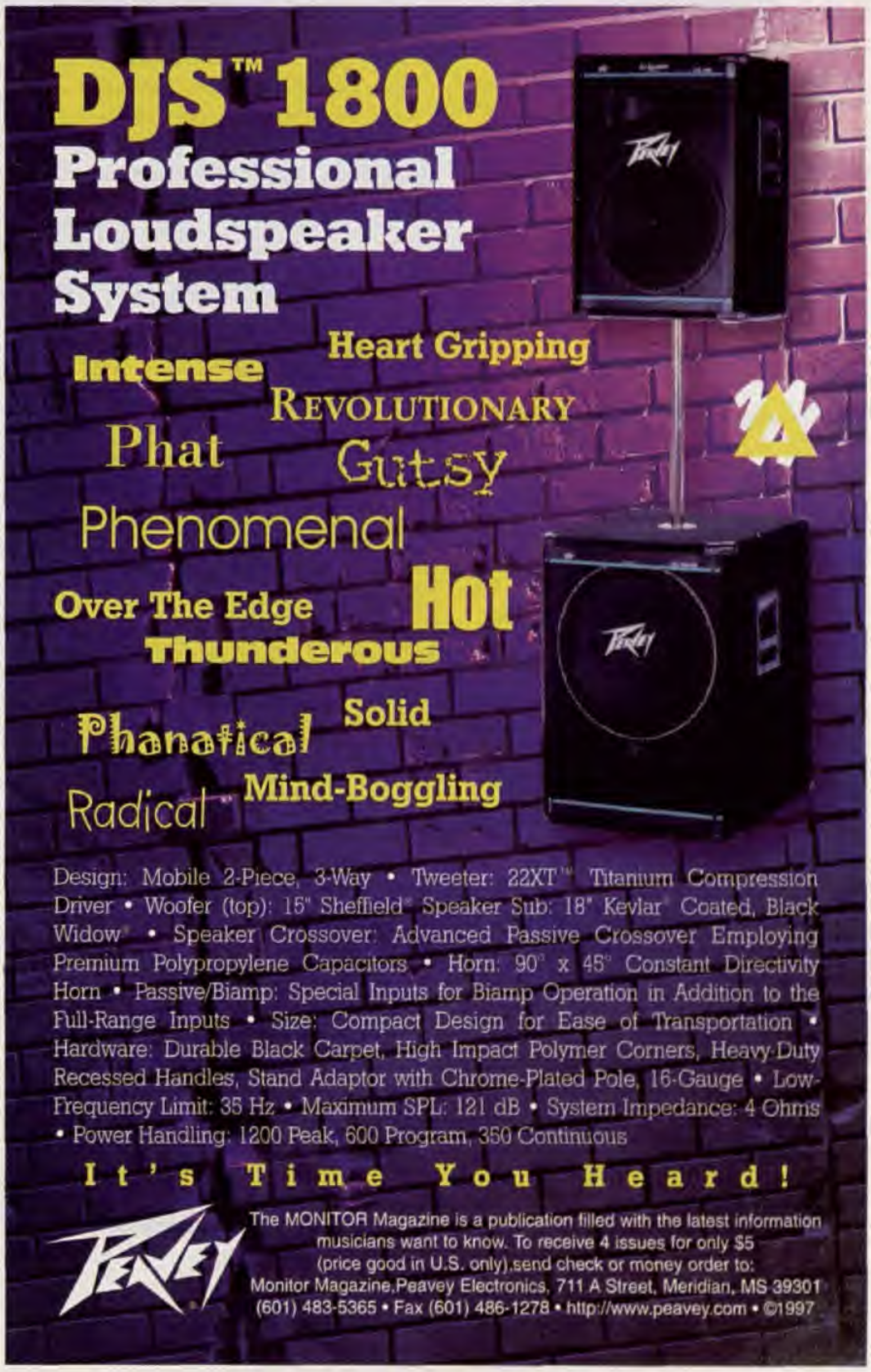
Electro-Voice: The 1.0kW amplifier represents a big step in designing amps that maximize sonic quality with minimum weight. Each channel of the 1.0kW can deliver more than 450 watts into a 4 ohm load and 950 watts into 8 ohms bridged mono. Yet the amps weighs just 21 pounds. Each channel has an independent peak indicator. Power on, bridge mode, protection active and excessive heat are also indicated via LEDs on the front panel.

ESO: Complimenting the recently introduced "Big Blue" Series (see Scoop in *Mobile Beat* #44), this Italian manufacturer was on hand demonstrating two new mixers specially designed for the "turntablist." The new units feature technology, which facilitates changing tempo (BPM) without varying the sonic pitch. When used with a Technics 1200 or several other popular tables, the operator can increase or decrease the BPMs without changing the sound of the music. Alas, no more chipmunks!

Gem Sound: Expanding as a one-stop source for DJ audio and lighting products, Gem Sound saw NAMM as an opportunity to promote their full line of products. Topping the list was the new dual drawer CD55 pro CD player. With joystick and jogwheel controls, the new player has many of the features DJS want most in the mid-priced category. Other new products from Gem include a new generation of affordable mixers, turntables, amps, speakers and lighting gear.

Gemini Sound Products: The hottest new line at the Gemini booth was the Executioner Series of mixers. The Executioner 10 (10-inch width) is a dual channel mixer with inputs for one mic, two phonos and up to four line level sources. The Executioner 19 (19 inch) has balanced master outputs, three stereo channels, seven inputs (two phonos), and two mic inputs. Both models feature combo XLR and 1/4-inch mic jack, punch in and out for each channel, gain and balance controls and more. But what really tricks up these mixers are the separate kill switches for the low, mid and high EQ band on each channel. Want to loose the bass? Knock it right out with either the "Kill Low" switch or the accompanying rotary knob.

Gemini's new Executioner Series is anything but bare-bones.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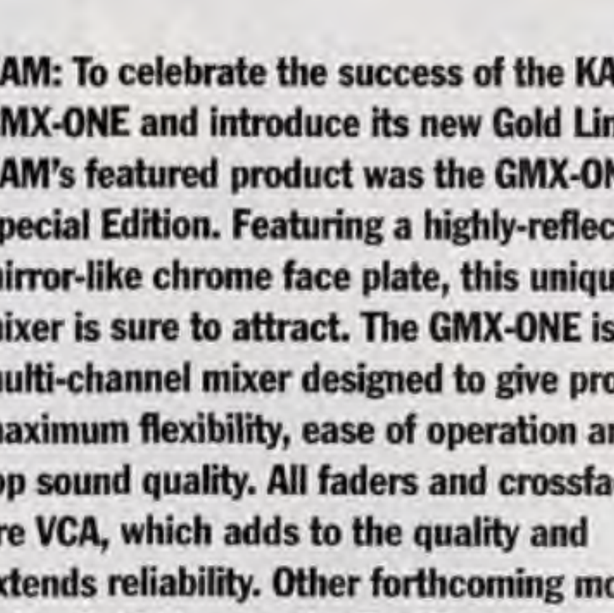
In addition to the mixers, Gemini's new XP-800 and XP-1200 Professional Power amps are designed to exceed your demands for roaring bass and crystal clear mids and highs. Among the long list of standards are five-way protection circuitry and two-speed fan cooling.

Well matched to the new amps is Gemini's XRS loudspeaker series. Engineered for high sound level reproduction, the XRS Series is built around woofers with a rigid die-cast aluminum frame and vented massive magnet structures incorporated into tuned ported cabinets. The cabinets are constructed of 3/4-inch OSB with integral reinforcements for strength, yet the weight has been kept to the minimum. Leading off the line is the 3004, a quasi four-way system with two 15-inch woofers and a titanium driver. At the lower end of the spectrum is the 1202, a two-way system with 12-inch woofer and the same driver as the 3004. Rounding out the XRS Series are the 1203 and 1503, three-way systems with 12- and 15-inch woofers, respectively.

KAM: To celebrate the success of the KAM GMX-ONE and introduce its new Gold Line, KAM's featured product was the GMX-ONE Special Edition. Featuring a highly-reflective, mirror-like chrome face plate, this unique mixer is sure to attract. The GMX-ONE is a multi-channel mixer designed to give pro DJs maximum flexibility, ease of operation and top sound quality. All faders and crossfaders are VCA, which adds to the quality and extends reliability. Other forthcoming models in the Gold Line are the BeatPro with a dedicated BPM readout, and the ultra high-end Imperial, which incorporates virtually every bell, buzzer or whistle ever included on a non-sampling DJ mixer in any price range.



The Fly 2 from LyteQuest Pro

LyteQuest Pro: The Lil' Devil is an economical 4.9mW laser with a variety of uses. In automatic mode, the compact and lightweight unit will project a red beam in 16 different patterns. In manual mode, there are over 100 patterns. There's also a sound-activation mode; and the laser can run on batteries or AC power.

At the high end of the line are four new dual moonflower lighting effects. The compact and versatile Moon Rider 2 rotates 360 degrees vertically and on a 360 degree rotating base. Operating in a similar fashion, LyteQuest pro's Moon Rider 3 is described as a triple moonflower effect. A third new product, the Fly 2, is a dual multicolored ball effect with 360 degree x/y rotation especially designed for venues and applications with lower ceiling height.

The X4 Interactive Mixing Station from MTX packs plenty of punch under its attractive anodized face plate.

MTX: The hot point of the MTX booth was the new X4 four-channel "Interactive Mixing Station." With an ear toward the varied needs and mixing styles of hobbyists, performers and sound-related entrepreneurs, MTX designed the X4 with a broad range of capabilities. The unit offers high-quality performance and versatility for maximum long-term use and value. Topping the features list are four mixing channels with six line, three phono and two mic inputs, one balanced and one zone balanced and unbalanced output, rotary three band EQ with +15dB boost and -24dB cut, input gain controls on all channels and stereo pan with stereo/mono switch. One of the X4's most unique interactive features is the ability to see and hear how music mixes come together before they are played live or recorded. This gives the user complete creative control and encourages risk-free experimentation.

Next: This new line from Tracoman debuted with three mid-priced mixers. Tops for mobile applications is the PDJ-90 with five full mixing channels plus mic, two master outputs, plus record, input on mic channel for special effects and a super-smooth crossfader. Next was also showing and demonstrating their new line of wireless condenser microphones with enhanced sonic accuracy and clarity.

Numark: From the inventor of the first dual transport CD player for DJs comes the CDN-24. Upgrades and enhancements include an oversized back lighted LCD display that shows time bars, pitch percentage, BPM, time, frame and track position. The 19-inch rackmountable unit offers ±12% pitch adjustment and an advanced way of bending the pitch by rotating the inner wheel of the multipurpose jog wheel, similar to using your fingers to advance or retard the record on a turntable. There's also a BPM finder, looping and track programming features.

Numark CDN-24 dual transport CD player.

In mixers, Numark's new stars are the DM-2002X and DM-2000X. Both feature a radical faceplate design, -30dB cut switches on bass, mid and treble, sends on every channel, ALPs™ faders, beat lights, and a long list of other standards.

In addition to the new audio products, Numark was also showing its new intelligent lighting line. The company has been named the official distributor (for North and South America) of Madlighting's DJ Series. The British made Madscan305 and Madstar205 utilize DMX control

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and stand-alone operation. The Madscan305 uses a motorized mirror to direct a powerful beam of light to the floor, while the Madstar205 throws multiple beams around the room. Both units are available in six UV-sensitive colors. A large touch pad for controlling many of the functions is an option.

Vestax's new 19-inch rackmountable PMC-15mk2 mixer stands tall behind the PDX-a2 battle-style turntable, GFE-1 graphic frequency eliminator and FDG-1 3-band frequency isolator.

Omnisistem: Liquid Light remains one of Omnisistem's most colorful and exciting products for mobiles. This oil wheel projector features a 12V/100W lamp and focusable lens for bright and crisp images. A gobo mount is standard. In addition to several other new lighting products, the Ominisistem booth was the exclusive source for Amabilia Valigeria cases. The colorful line of heavy-duty aluminum flight cases is designed for a variety of DJ uses, including record storage and equipment protection.

Stanton: The new Discmaster cartridge offers many of the features of the now famous Trackmaster at half the price. Discmaster is a heavy-duty, competition-style DJ cartridge designed for rigorous scratching and back-cueing. Plus, it's the only plug-in DJ cartridge in the world designed for "battle" jocks.

Vestax: Topping the list of new products from Vestax is the PMC-15mk2 mixer. With inputs for up to three phonos, five lines and three microphones with two-band EQ, the PMC-15mk2 is a powerful multi-purpose mixer at a competitive price. A plus for DJs who practice the cut and mix technique, there are three bands of EQ on each channel, which boost the signal by 6dB or decrease it by 26dB. The backside features XLR balanced and 1/4-inch unbalanced stereo master outputs with a level select switch for +4, 0 and -10dB. There's also a 1/4-inch submaster-out with dedicated level volume, RCA record outs and 1/4-inch cue out.

That's just a sampling of new products shown at the January NAMM event, held in Los Angeles. We'll be featuring even more information on the products that were presented at NAMM in coming issues of *Mobile Beat*!

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djs in the desert

Mobile Beat DJ Show & Conference
LAS VEGAS
I • 9 • 9 • 8

Christy Lane demonstrates her moves with a willing participant at the Mobile DJ Appreciation Party, the first night of the show.

PHOTOS AND REVIEW BY STEPHAN "ISLAND JAKE" JACOB

It was three days and nights jam-packed with opportunities to improve yourself, your business, your equipment, your technique, and your profit margin. It was the 1998 Mobile Beat Show & Conference (Las Vegas, NV 1/20-1/22/98) and no one went away empty-handed.

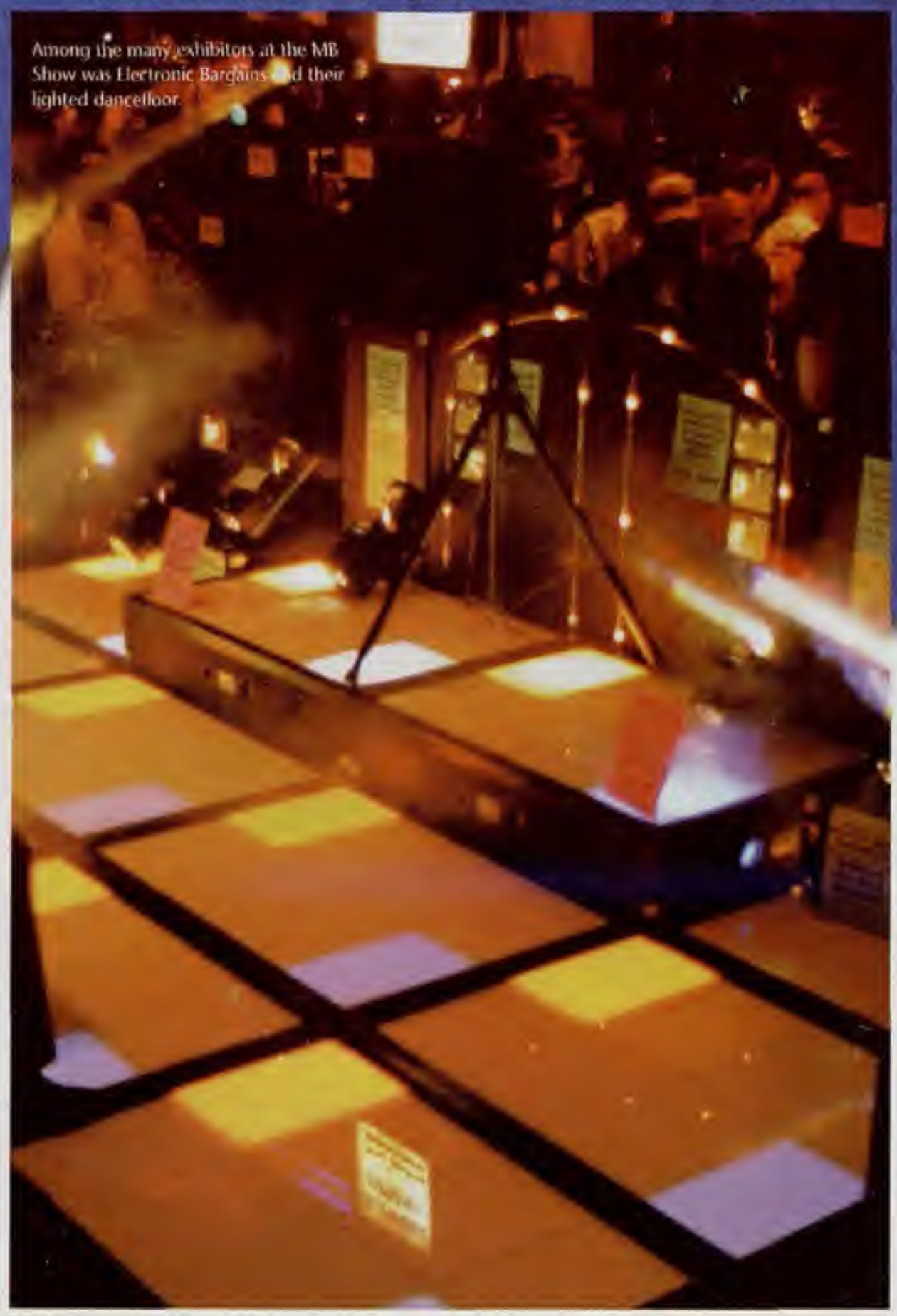
Mobile Beat editor-in-chief, Robert Lindquist led off with 10 recommendations on "How To Get the Most Out of This Conference." Next up was "Seminar Ringmaster" John Rozz, with a few inspirational thoughts on how to "Be Worth The Money." Finishing up the session was keynote speaker Bob Popyk, of Bentley-Hall Inc., whose seminar "How To Increase Your Business 30%, Starting Next Month!", was the first "over-the-fence" hit.

At the seminars that followed, there were countless valuable tips and tidbits on everything from system design to mixing. High on the list of SRO seminars were those that dealt with pricing ("Getting Your Price") and performing ("Icebreakers").

Tuesday finished up with the world premier of "Motorball," a far-out interactive game that combines soccer and motorized cars. The day's events concluded with the Mobile DJ Appreciation Night party featuring a long list of DJs entertaining DJs.

On day two of the show, the theme shifted slightly to topics such as weddings, DJ computer technology and karaoke. Wrapping up the day was the American DJ Awards ceremony. This was the second year the awards show, produced by Ken Knotts Productions, was held during the Mobile Beat Show.

Thursday, the final day of the show, opened



Among the many exhibitors at the MB Show was Electronic Bargains and their lighted dancefloor.

cont'd page 26

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The Top 10 Things I Liked Least About the Mobile Beat Show.

BY ANTHONY B. BARTHEL

1. I'm going to have to pay the IRS more money, now that I'm upping the rate for my service. In fact, the two weddings I closed within three days of returning from the conference were done at a 50 percent increase from my normal rate. There was an immediate return on all the money I spent on the show and then some. In fact, I have sent several contracts with significantly higher hourly rates. The combination of the positive reinforcement provided by Doug Cox during his inspirational speech, the marketing tips provided by Bob Popyk during the "Increase Your DJ Business By 30%—Starting Next Month" session and the panelists on the "Get Your Price" session made it easy to ask for and *justify* my price. "Be worth the money" was the catch phrase of the seminar.

2. I returned way too enthused. There were so many great games and activities to share with one's clients, I came back and booked two pending corporate gigs on my enthusiasm level alone. I promised them (and will deliver) a great time, and they'll be Walla Balla-ing, Human Puzzling and Gyro-balling the night away. Of course the session on "Beyond DJ: Props and More" helped with this. Now I have

So this is how Arnold and Sylvester do it...

The new interactive game, Gyro-Ball, had people going in circles.

After the hall closed, these exhibitors were ready to join the party after a successful first day at the show.

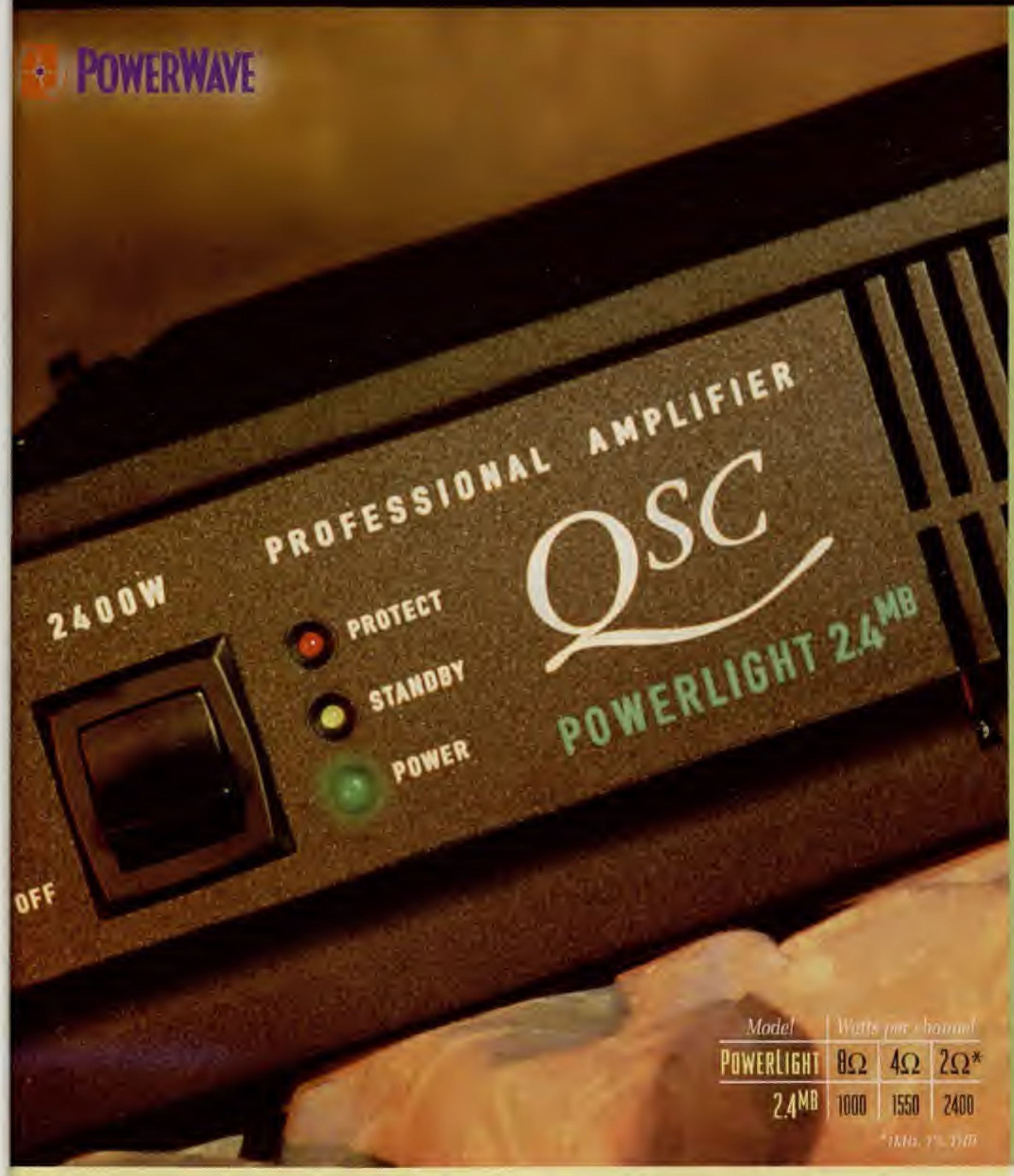
AND THE N.A.M.E.S OF THE WINNERS ARE ...

In conjunction with their participation at the Mobile Beat DJ Show and Conference, N.A.M.E (National Association of Mobile Entertainers) and Emery Webb held drawings for two memberships in the association.

The winner of the N.A.M.E. one-year membership is Jeff Glick of Glick Mix Productions in Brooklyn, N.Y.

The winner of the two-year membership is George Thompson of Fantasy Lighting & Sound, from Ocean Side, Calif.

Wake Up Your Subs!!



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two fewer nights to sell. If this continues, I won't have to do any selling in the second half of the year! What will I do with my time?

3. There were so many interesting people from around the country, it was hard to keep them straight. Hearing how "it was done" in different parts of the U.S. by both the panelists at the seminars and the attendees made me reconsider some of the ways we do things in my neck of the woods.

4. There literally weren't enough hours in the day. Going to sleep around 3 a.m. and waking four hours later was the only way to keep up with the fun and information. The after-hours socializing at the American Disc Jockey Association (ADJA) hospitality suite was another forum for great ideas to be exchanged. But socializing wasn't limited to just the ADJA room; it was done at every spare moment during the conference. At a pause in a speaker's presentation, while standing at a vendor's booth, in the hallways, in line for coffee... The Mobile Beat badges with the wearer's state and city made an immediate starting point for conversation.

5. I will miss the boos and jeers from clients when trying to coerce my customers into doing the Macarena, Chicken Dance or Electric Slide just one more time. Instead, I am now going to be teaching "Do The Dance" taught, written and sung by two-time American DJ Awards Female Entertainer of the Year recipient Lisa Capitanelli. The "Dance For DJs" seminar was also another source of great new moves, from Salsa to square dance.

6. There were so many positive ideas at the conference on how to effectively operate a DJ business that it will take me weeks, if not months, to implement the upgrades to the way I operate my company. The positive suggestions from last year's conference were finally in full force and now I'm going to spend another year improving my business. From mixing to marketing, there were ideas that even a seasoned business owner such as myself could benefit from, and beginners were writing furiously. My own personal goal was to write down two great ideas to use once back in my office. I had *five* pages of notes. Having been self-employed for 12 years, I thought I knew it all.

7. I didn't bring a big enough minivan for all the DJ gear, music and games in the exhibit hall that I wanted to take home. It was difficult to make a decision about how to upgrade my sound system. With the prices offered by the vendors in attendance, I was writing checks faster than my pen could keep up.

Vinyl master DJ Skilz scratching his itch at the show.

Need props? We got 'em here at Rhode Island Novelty. Sherman and Pinto Novelty also exhibited at the show.

"You Light Up My Life,"... my hat and jackets, too!

Cashing in at Mobile Beat DJ Show!

Arriving early to the Mobile Beat Show paid off big time for Craig and Lo Camp of Dee Jay Music Entertainment of Baytown from Houston, Texas. They got in to Las Vegas on Saturday, January 17 and had some time to Naturally, they decided to spend it in the casinos. Much to their surpris Lois won $43,108 playing Caribbean Stud at Caesars Palace. They sent a copy of the check (less Uncle Sam's portion, of course) to prove it!

SAMPLE

Winners!

One of the extra-curricular events taking place during the 1998 Mobile Beat DJ Show and Conference was the American DJ Awards. Among the winners was The 1997 inductee to the "Hall of Fame," Jon Michaels of Jon Michaels Productions from Sioux Falls, S.D. Other winners included Lisa Capitanelli of "I'm a Girl DJ," from Los Angeles, Calif. Lisa was crowned Female Entertainer of the Year for the second year running. Male Entertainer of the Year was Byron Ramsey of Bobby Morganstein Productions, Philadelphia, Pa. Marc Weinstock of Creative Imagineering, Fort Lauderdale, Fla. received the 1997 Propmaster Award. Club DJ of the Year was Hobie Armstrong, "DJ H-Bomb," of Poughkeepsie, N.Y., and Greg Tutweiler of National DJ Connection, Harrisonburg, Va. received the title of 1997 Karaoke Jock. For a complete list of winners, call (714) 634-1774.

8. Las Vegas' business must have suffered through the seminar. All those high lighting bills, expensive machines and flashy facades would have to be paid for by others, as attendees seemed to use their funds on seminar-related merchandise. With the savings offered by vendors, that was a wise choice.

9. I can't have any fun trying to guess what vendors and associates look like any more. I met people who I've been dealing with for years on a telephonic basis only. Boy, were my visualizations way off!

10. What the hell is going to keep me awake at night? With the operational ideas on business and the inspirational insight, plus the session specifically on "The DJ: In for the Long Haul," I *know* what I'll be doing in 20 years.

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DJ SHOW '98 WRAP UP

continued from page 20

If you are interested in hearing these seminars on audio tape, contact Las Vegas Audio Taping at (800) 566-5575. For a more complete listing of seminars and order form, turn to page 111.

with DJ Frank Garcia from Mainline discussing the topic "Mobile Mixing: Yes You Can!" Other seminars included information on how to work with the competition. You could also pick up tips on "MultiSystems: Options & Ideas." The highlight of the show was Doug Cox's "The Ride of a Lifetime" seminar. For the second consecutive year, the effervescent Cox graced the stage at the Mobile Beat Show amidst a roar of applause from all the attendees.

Doug Cox and John Rozz

Despite the fact that the room size was tripled over last year by moving to the Tropicana, there was hardly enough room for everyone wanting to attend this seminar. This year's narrative theme involved strengthening our belief system and raising our level of commitment. "I believe in me... I believe in you... I believe in life..." was Doug's initial group chant. It then expanded to "Be the beat... be the lyric... be the song." Everyone was encouraged to participate in this "aspirational" seminar.

Thursday afternoon closed out with an informal CD Swap Meet and then it was off to the closing party at The Beach, a popular Las Vegas nightclub. Overall, the show was a smashing success with over 1,500 attendees from the U.S., Mexico, Canada and South America. The time and place of the 1999 event will be announced soon. Don't miss it!

Jim Johnson warms up the crowd for the "Icebreakers" seminar

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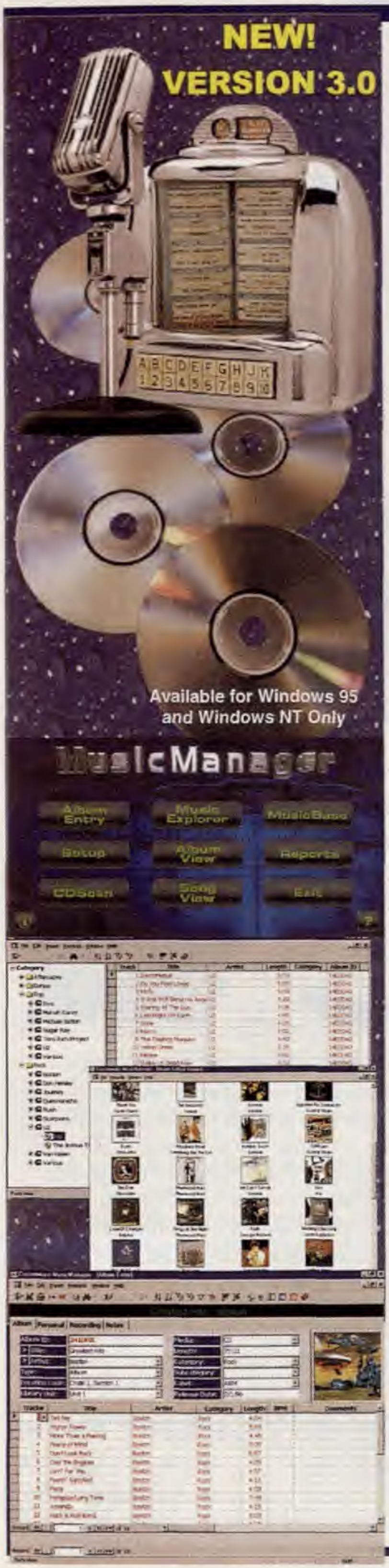

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TECHNO PRISONERS

ARE THE CHEMICAL BROTHERS THE NEXT BIG THING OR ARE THEY JUST MORTAL SYNTHS?

BY TOM MULHERN

For eons, the word "techno" has been widely used as a negative prefix affixed to words like "geek" or "nerd," evoking images of white lab coats, pen-filled pocket protectors, and dark-rimmed glasses repaired with white tape. That was then; this is now. Today techno is the term attached to an explosive proliferation of musical styles that shifted into high gear in the U.S. in just the past year. The Chemical Brothers, Prodigy, Photek, Sneaker Pimps, and Aphex Twin are just a handful of the multitude of musicians driving techno music, bringing a powerful, danceable sound to the forefront of popular culture.

Techno's red-hot, and it's revitalizing the synth, sampler, sequencer, and software industries like nothing in recent memory. Those who recall the early days of synth in rock and pop, when Keith Emerson, Rick Wakeman, and Patrick Moraz led the progressive charge of the 1970s, or when the more "organic" sounds emanated from the digital synths and samplers of the '80s, will recognize the swell of interest in electronic gear. However, this time it's not coming just from wannabe Bachs or Chick Coreas. This time a huge part of the throng is average kids, some with little or no training, in the traditional scales-and-modes sense, but they possess a ton of imagination and are bursting to make music. And they're finding their own voice through electronics, new and old.

In press coverage, various names are draped over the style widely known as techno, including ambient techno, trip-hop, electronica, and any other number of

things (see sidebar, p. 34). Describing it accurately is tough, because a major defining point comes from its musicians' strong desire to avoid exact description. Some of it is angry, some's trippy and hypnotic, and some sounds like the disco of yesteryear with a heavier beat and more experimental synthesizer textures. You hear influences as diverse as Kraftwerk, Tangerine Dream, Parliament-Funkadelic, and Jimi Hendrix twisting in and out of the insistent grooves.

Even those who follow the techno scene closely warn not to try pigeonholing it. At its Web site, Beacon (www.netpower.no/~aret/beacon/music.html) admonishes, "If you're looking for a definition of ambient techno, you can stop searching right now; there isn't any! Someone would say that ambient music generally is quiet, soothing electronic music. This is not always the case. One key word in describing ambient techno music is 'experimental,' and as you understand most ambient techno artists quickly pass beyond the limits of the 'soothing electronic music' definition."

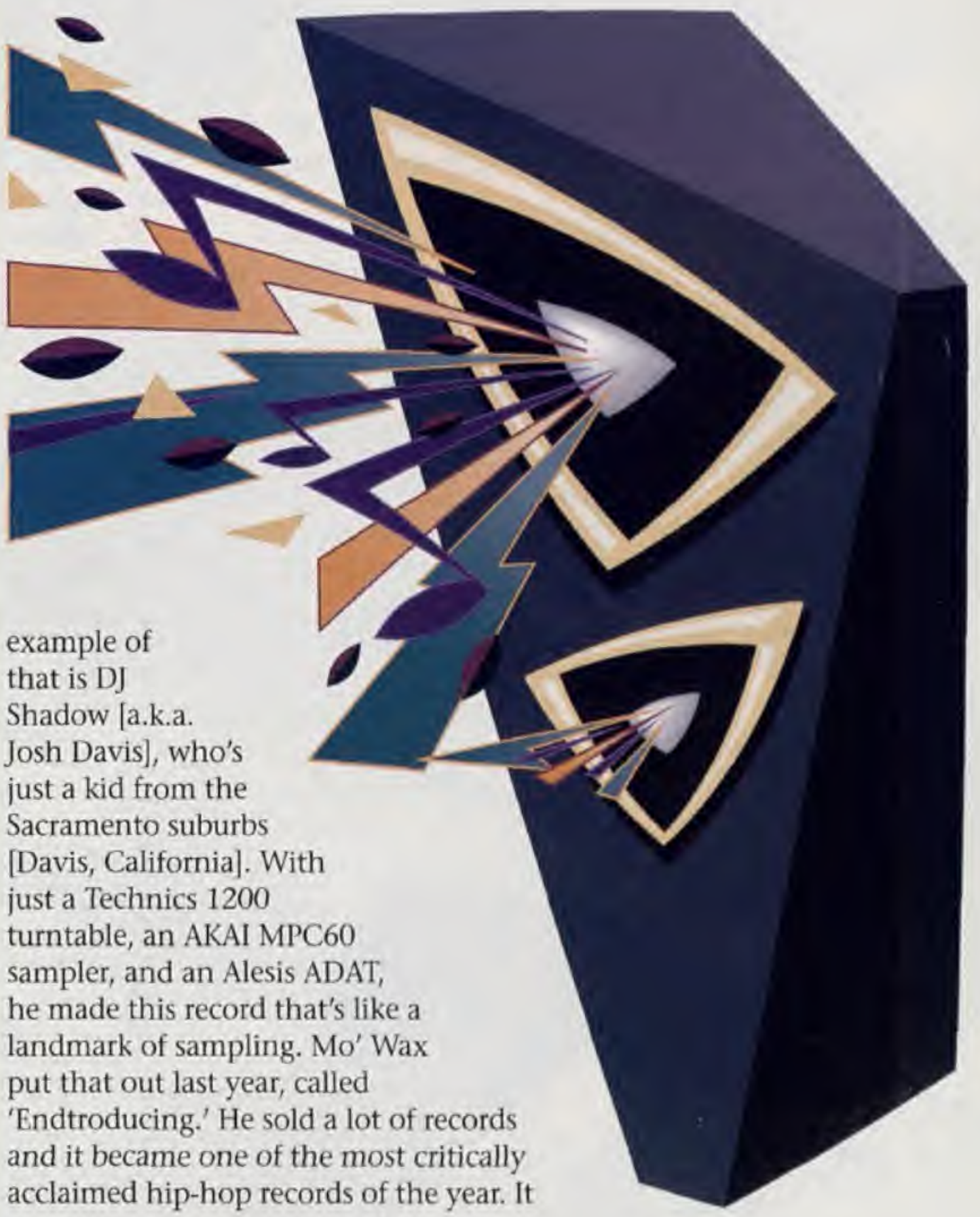
For anyone attuned to the rock and roll, classical, or folk idioms' melodic and harmonic structures, techno can be as shocking as a bucket of ice water in the face - complete with bucket. If the thudding low frequencies, insistent pulse, and jarring sonic juxtapositions disturb you, then you probably need to adjust your ear about 100 percent. And if the idea of tapping drum machine keys, rocking a turntable back and forth to make scratching noises, and feeding sample CDs through a bunch of signal processors isn't your idea of music, then you may need to adjust your attitude even more.

Is it too much to assimilate? Brace yourself, because it's reality. While some may argue that a phonograph turntable isn't a legitimate instrument, their reasoning begins to leak when you ask why a gourd with notches carved in its side, or a piece of steel bent into a triangle, or a tube with holes for blowing into are any more qualified to be musical instruments.

BRACE YOURSELF EVEN MORE

It's even been said that the sampler/turntable combination may be to the '90s what the cheapo guitar was to the '60s: A ground-floor means for kids to get involved in music's creative process. Whether it's a garage band hacking their way through "Louie Louie" or a couple of friends looping samples over a jungle groove in their bedroom, the net effect is the same. Rough? You bet. Fun? You bet. Great music? It's in the ear of the beholder. What neophytes lack is usually sophistication and finesse, which only come with experience.

Keyboard Magazine Associate Editor Greg Rule, who has released his own techno tracks under the name of Bønehead on Hypnotic Records, has watched the phenomenon explode, and emphasizes the importance of the genre's accessibility. "One of the most exciting things about what's now being called electronica," he states, "is that it's easily doable by bedroom musicians. A kid in a bedroom with a turntable and a sampler and maybe a DAT machine can crank out this kind of music. A perfect example of that is DJ Shadow [a.k.a. Josh Davis], who's just a kid from the Sacramento suburbs [Davis, California]. With just a Technics 1200 turntable, an AKAI MPC60 sampler, and an Alesis ADAT, he made this record that's like a landmark of sampling. Mo' Wax put that out last year, called 'Endtroducing.' He sold a lot of records and it became one of the most critically acclaimed hip-hop records of the year. It



was encouraging that a kid with a couple thousand dollar's worth of gear in his bedroom could shake the world like that."

Without dissecting every kind of techno or techno-related music, we can trace some of the modern lineage of today's sound, which is often dubbed "music for the feet, not the head." Let's take a trip back to disco in the 1970s, which locked a solid quarter-note beat to a click track that pulsed along at (more or less) heartbeat speed. Fast-forward to the middle of the 1980s, and in Chicago house music was born, influenced by disco. Variations spun out of it, and in 1987 Detroit, a fusion of European synth music and American funk and disco emerged. The spinouts continued, with harder-edged styles such as rave and trance bringing new elements to the danceability of the new urban sounds, and by the mid 1990s, trip-hop, jungle, and drum'n'bass.

At the heart of this music is a low-tech/high-tech approach that relies heavily on turntables, samplers, and drum/bass machines such as the Roland TB-303 and TR-808. Oddly enough, the 303 and 808 were quickly overwhelmed when they came out 15 years ago, as more realistic-sounding drum and bass machines were produced. What no one expected then was that by the mid 1990s, some musicians would actually prefer the funky, low-tech sounds that those boxes emitted.

The sounds older musicians associate with analog synthesizers of the past are just part of the sonic tool set that techno musicians are using, and their audiences are loving the results. Craig Anderton, technology editor for *EQ*, consulting editor for *Guitar Player*, and columnist for *Keyboard*, hosts America Online's Sound, Studio, & Stage (an indispensable source for music info and samples). He comments, "You now have a generation of kids who are not aware of a world without synthesizers. They're using synthesizers to do what synthesizers do best, and that's creating sounds that don't exist in nature. The result is that you're hearing mixtures of sounds that aren't governed by which instrument produced them."

You may want to know what this low-tech/high-tech music means to you. A starting point is hard to conceptualize, since the overall effect is so sweeping, so widespread. Let's start with this simple phrase: Anything goes. Unlike, say, heavy metal or country, where the sonic palette has evolved to a certain point where it now has to fit an expected niche, with vocals or instrumentation sounding a certain way, techno styles practically demand that musicians produce intentionally off-the-wall textures. Extreme is the watchword. Another important couple of words are "fat" and "analog." Think Minimoog; think ringing orchestral bass drum. And do you remember filter sweeps, those wacka-quacka, wah-wah-like sounds so characteristic to early monophonic synthesizers? Yep, they're part of the musician's toolbox again.

WHAT'S HOT?

Both old and new gear is hot, particularly analog synthesizers and new digital synths that reproduce the analog tones. Keith Mohr, of the keyboard department at Lemoyne, Pennsylvania's Wray's Music House, reports, "Older analog synths fly out the door. Anything analog is hot. There are a few newer products which are hot, like Roland's MC-303 and JP-8000, the Clavia Nord Lead, the Novation DrumStation, and the Yamaha AN1X."

Dave Sumner, of Rogue Music, in New York, observes, "We think that techno and other styles of electronic dance music have given new life to both the older analog synth and drum machine market as well as the new synth market. In the last couple of years there has been an extremely noticeable jump in the demand for vintage analog. The single reason for this is because techno, house, jungle and trip hop are making a tremendous impact on the music scene and this equipment is necessary for producing it."

Many manufacturers were caught off-guard and, as a result, musicians searching for the "vintage" sound headed for the older equipment, driving its prices through the roof. Sumner says, "It seemed like it took a long time for manufacturers to catch this trend, since they were producing cheesy workstations when the kids were hunting and raising the prices for vintage gear. The main piece of equipment that opened people's eyes to this was the Roland TB-303. This single-handedly turned the vintage market upside down, especially at our store and on the Internet. This piece of equipment was only $295 when it was new 15 years ago or so, but because it became the main staple in techno and house productions and was somewhat rare, the demand went through the roof and the price went to as much as $1,500. This made manufacturers realize that there was an existing market that they weren't catering to. We are now at the point

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where virtual analog from the bigger companies and new true analogs from a lot of smaller European companies like Doepfer and Waldorf are a growing percentage of the new-instrument market."

Keyboard's Greg Rule reports, "Retro is really big in synthesizers. If you look at the top four keyboards of '97, there's the Korg Z1, Roland JP8000, Yamaha AN1X, and Clavia Nord Lead 2. They're all covered with knobs. Even though they're digitally based, they all use physical modeling to create analog-like sounds. It's the old school of thinking on the front panel, where you get your hand on a knob or a ribbon controller and tweak the filters and so on. That's what's exciting about what's going on with keyboards now: By manipulating the sounds you can be very expressive, very individualistic. The '80s and '90s were pretty much the era of the cookie-cutter keyboard sound. Everyone sounded the same, mundane. People are really getting back into the expression part."

Sampling and resampling were once controversial, because of piracy fears. Today, samples are created especially for reworking, cutting, pasting, and filtering. And samples are at the heart of a great deal of the new music. Rule reports, "The sample CD industry has just boomed. I asked some manufacturers what trends they've seen recently, and they said jungle-loops CDs, drum'n'bass music, breakbeat- and techno-oriented stuff. People are taking these samples and sticking them in their samplers or computers and using them as a base. Some users are just letting them loop verbatim, but for the most part people are getting creative with them, using programs like Steinberg's Recycle. They dissect the sounds, rearrange the material, and create entirely new performances out of it." Jon Jones, of Time+Space, which makes a wide variety of sample discs, says, "The beauty of samples is in their versatility. Most samples, whether originally done in a specific style or not, can be used in almost any style, if you're clever. If it works, it works. The trick is just to be very individual and creative, something which a reasonable amount of people seem to find quite hard. I think that is where bands like the Chemical Brothers, Orbital, and Prodigy have the edge, as they are not particularly trying to imitate anyone. They're still using samples, but they're messing them up big-time."

To a certain extent, samplers are replacing drum machines because they are able to use any sounds, not just a stock set. Larry Caruso, of Caruso Music, in New London, Conn., says, "Keyboards with GM [general MIDI] have almost eliminated the need for a drum machine." Wray's Keith Mohr echoes that feeling, saying, "The trend is away from drum machines, unless it's an older Roland model. Everyone wants TR909s and TR808s."

TECHNO LINKS ON THE INTERNET

Techno isn't just some wacky American fixation, like the Hula Hoop or Catsup. It's more like Baywatch or Monty Python - something that's totally worldwide. You can find out a lot about the music, the artists, and the equipment of techno by surfing the Internet. In addition, you can hear techno recordings, as well as check out some samples, if you're inclined to jump into the sampling tray. Here are some good starting points:

- A huge collection of overviews covering equipment, artists, music, and more resides at Hyperreal's site. Check out their samples and gallery of vintage synth gear at http://hyperreal.org/
- Want links to over 300 techno-related sites? Check out: http://www.beotel.yu/~leon/
- If 300 links aren't enough, then try: http://www.sunbeach.net/personal/intermixxx/linkz.htm
- Want to browse on your own? Head for: http://www.yahoo.com/Entertainment/Music/Genres/Electronica/

DEEPER INSIGHTS INTO TECHNO

- Otto Schwerz has a terrific site at http://www1.tip.nl/~t069315/page04a.html that tells you about many types of electronic dance and listening music, including samples of the stuff that you can listen to. Too cool. The differences between House, Techno, Trip-Hop, and Jungle are described.
- Read the huge, scholarly essay on techno music by Alistair M. Riddell at the Department of Music at Australia's La Trobe University: http://farben.latrobe.edu.au/alistair/ES.html

TECHNO AROUND THE WORLD

How about the non-U.S. take on techno? Try these:
Czech Republic: http://cs.felk.cvut.cz/~popelam1/servers.htm
http://www.techno.cz/
Germany: http://www.techno.de/
Lithuania: http://www-public.osf.lt/~bliznia/menu.htm
France: http://www.france-techno.fr/
Slovenia: http://www.techno.sk/
Japan (Sony's techno site):
http://www.sme.co.jp:80/Music/Info/SonyTechno/indexe.html
England: You get a primer on how to make techno music: http://www.dcs.ed.ac.uk/home/swr/musicmaking.html

GOOD PLACES TO HEAR TECHNO

- Try the Big Top at http://www.bigtoptour.com/
It has lots of sounds, pictures, plug-ins, etc.
- Other good examples can be found at http://club.imusic.com/, where you can audition Prodigy, Loop Guru, Orbital, the Pod, and the Kitchen, among others.
- Listen to material by Tangerine Dream, Spin Control, Hexdump, Area 51, and more at http://www.audionet.com/music/
- And if you want info on raves, check in at Raveworld's site, http://www.raveworld.net

DISCOGRAPHY: WHERE TO LISTEN & WHO TO HEAR

This is a very short list of techno/electronica music CDs. If you want the most bang for the buck, compilations are probably your best bet. And if you have access to the Internet, see the accompanying list for pointers to places where you can audition the music.

A good starter is the MTV Amp compilation. It includes music by Chemical Brothers, Orbital, Prodigy, Photek, and others. Similarly, the soundtrack to the movie "The Saint" has songs by the Sneaker Pimps, Orbital, Chemical Brothers, Duran Duran (they're back!), and others.

Sneaker Pimps: Becoming X (EMD/Virgin)
Chemical Brothers: Dig Your Own Hole (Astralwerks)
Aphex Twin: I Care Because You Do (Sire)
Prodigy: Fat Of The Land (WEA/Warner Bros.)
Beck: Odelay (Uni/Geffen)
Photek: Modus Operandi (Astralwerks)
Orbital: In-Sides (FFRR)
DJ Shadow: Endtroducing (Mo' Wax)

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NEVER TECHNO FOR AN ANSWER

What is techno? It's almost a generic term unto itself, since techno is actually a sort of catch-all. Some call it electronica, but no matter what you call it, there's a lot of it, and a broad range of different names for different styles (and sometimes the names are synonyms, or nearly so). At a place on the Web called Ryan Bullock's Hardcore Techno Music Sites (http://www.io.com/~ryan/techno.htm), he has assembled a list that includes the following genres within the genre:

Techno-rave	Ambient	Trip Hop
Techno House	Illbient	Brit Hop
Hardcore Techno	Ambient Techno	Hard Hop
Old School	Ambient Trance	Hardstep
Techno	Ambient Dub	Hardbag
Proto Techno	*Dub*	*Handbag*
Psychedelic	Goa Dub	Breakbeat
Techno	Intelligent Dance	Breakbeat Ballad
Bubblegum	Music	California Breaks
Techno	Electronic	Funky Breaks
Industrial Techno	Listening Music	Jungle
Detroit Techno	Nu-NRG	Jump Up
Techno Trance	Techno NRG	Tech Step
Trance	High Energy	Intelligent Jungle
Hard Trance	Hardcore	Future Jungle
Progressive	Happy Hardcore	Scottish Rave
Trance	Happycore	Classic Gabba
Psy-Trance	Trancecore	Gabber
Goa Trance	Terrorcore	Gabbercore
Acid Trance	Deathcore	Gabber House
Acid	Noizecore	Rotterdam
Hard Acid	Partycore	Drum & Bass
Acid Core	Punkcore	Darkside
Hard Acid Core	Electro	Downtempo
Acid Techno	Rave	Sombient
Acid House	Progressive Rave	Minimal
House	Tribal	Experimental
Progressive House	Tribal House	Elemental
Hard House	Tribal Techno	Ibiza
Happy House	Tribal Funk	4beat
Chicago House	Space Funk	Anthem
Oriental House	Jazz Funk	Ragga
Amyl House	Rave Funk	Garage
Deep House	Acid Jazz	DISCO!
Ambient House	Acid Jivez	Tripsco

TECHNO PRISONERS

And that's what they're getting. Several companies, including Roland, are offering synth/drum units with the heart and soul of vintage TR-909s, TR-808s, and TB-303s with more powerful sequencers, MIDI, and more. Examples include Roland's own MC303 Groove Box and SR-JV80-11 wave expansion board for their XP and JV series of synthesizers; Quasimidi's Rave-O-Lution 309, and Novation's Bass Station and Drum Station. And you can get similar sounds from software with Steinberg's Rebirth. Companies producing synths that emulate analog sounds through digital wizardry are offering something that old analog gear didn't provide: consistency and durability (in fact, if you're using analog synths with custom chips from the '80s, the first breakdown may be the last - some parts simply are unavailable!).

Recreating retro isn't the only thing happening. Some musicians are hitting the road with nothing more than a laptop computer equipped with a soundboard. They hook up to the house P.A. system and play sequences and manipulate sounds. And the line between musician and DJ has blurred to the point where it's virtually nonexistent. Using samplers, a couple of turntables, a mixer, and signal processors, the musician/DJ conjures different blends of music, changing moods with the audience.

Back home, the project studio for techno musicians can range from a simple DAT machine to a mixer/multitrack setup, or one of the many hard-disk-based recording/mixing systems, such as DigiDesign's ProTools and Ensoniq's PARIS. In fact, much of the signal processing can be done with software plug-ins, which impart distortion, reverb, and other effects. Musicians now have the option to use stacks of outboard gear, or just load more software.

Where will techno lead us, ultimately? Nobody knows, and nobody knows just how long this genre will last, or even if the current forms will remain in the future. However, EQ's Anderton is optimistic: "Unlike new age, which sort of painted itself into a corner, or punk, which didn't grow, techno has a lot of room to grow, because it has split into so many sub-genres." And like a seer with his crystal ball, Anderton saw the leading edge in early '97 and pronounced in his March SSS editorial, "For the first time in years, I'm feeling pretty bullish about synths. I think we're going to see an explosion in synthesis over the next five years, and if we're lucky, it's going to be big fun."

So go dig that old turntable out of the garage, get your hands on an old analog synth and make some music.

This article was provided courtesy of the NAMM PLAYback magazine (November '97) and was written by Tom Mulhern. As a management mucky-muck at Netscape, Tom Mulhern is quite the techno in his own right. And as a semi-retired art-rock bass player, you might well ask how he knows anything about dance music.

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Now you can change the record surface and condition, adjust the playback parameters and even control just how "warped" you want the music to sound.

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Fusion: VINYL plug-ins are available on a cross-platform (MAC and PC) CD-ROM and retails for about $99.95. It will work with a wide variety of software plug-in formats such as Adobe Premiere, Audiosuite, and Direct X Media. Compatible software programs include Vision, Studio Vision Pro, Bias Peak, Macromedia Deck II, MOTU Digital Performer, Pro Tools 4.0, Logic Audio 3.0, Cakewalk 6.0, Steinberg Wavelab and Sonic Foundry Sound Forge. Opcode's Fusion: EFFECTS line of plug-ins requires a Power Macintosh or Pentium equipped computer with Windows 95.

For more information on Opcode's Fusion: VINYL or Fusion: EFFECTS, write Opcode Systems, Inc., 3950 Fabian Way, Suite 100, Palo Alto, CA 94303; call (650) 856-3333; fax (650) 856-0777; or visit the Web at http://www.opcode.com

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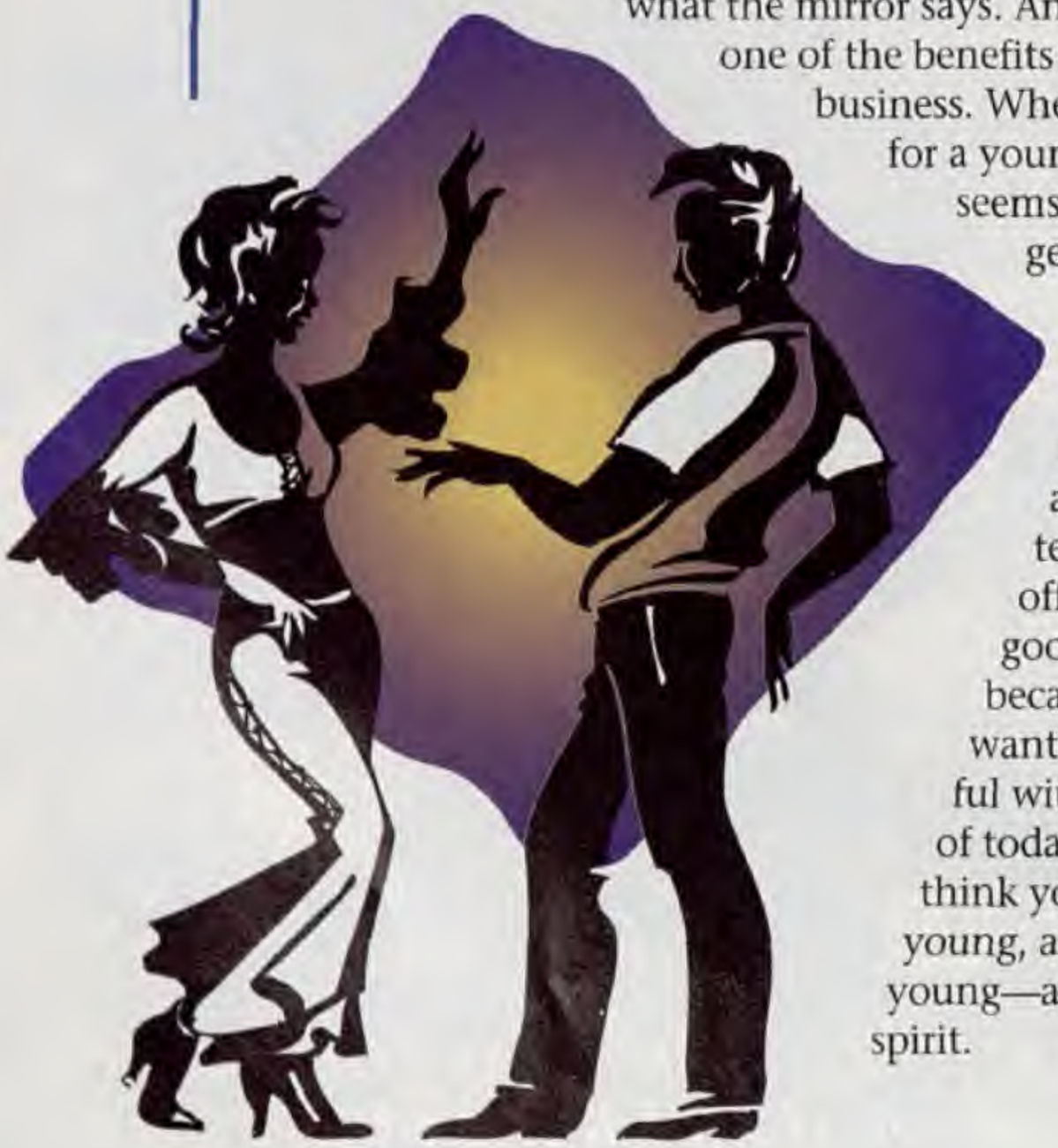
BY JAY MAXWELL

Party Time!

Working with "kids" can either make you feel young or very old, it's all up to you.

What I love about doing teen parties is that it keeps me young—at least in spirit. Call it vanity but, as I approach the big "4-0," I don't mind being mistaken for a much younger man. Last month, for example, I arrived at a school party with two of my DJs. When I introduced myself to the client, whom I had never met in person, she said I couldn't possibly be the older man she had spoken to on the phone. "He sounded like he was in this thirties, yet you must be in your twenties," she said. My wife suggested that she was just being a little patronizing in hopes of getting a discount, but you'd never convince me of that.

While I can't deny that the gym lighting did hide the gray and the wrinkles, I don't think it was my appearance that fooled her as much as my attitude. There's a lot of truth in the old adage, "You're as young as you feel." I feel young, no matter what the mirror says. And I think it's one of the benefits of this business. When you play for a younger crowd (it seems the crowds get younger all the time), their enthusiasm and exuberance for life tends to rub off. This is a good thing because, if you want to be successful with the youth of today, you have to think young, play young, and be young—at least in spirit.



GENERATION X+1

Kids have endless energy. For the 12- to 14-year-old crowd, it's the double whammy of being too young to date, but old enough to not think of the opposite sex as "icky." If this energy could be tapped, we could put OPEC right out of the oil business. The secret to using this energy for good and not evil is to keep them busy, both mentally and physically. Don't run from this energy as if it were a wave of horror about to trap you in three hours of misery. Kids are like animals in the wild, if they know they've got you beat, they'll never let up.

Unlike most events, where it takes a little prompting to get people on the dancefloor, this uninhibited crowd needs to be controlled. Rule number one: Don't play anything that might send them into a wild, uncontrolled, teenage frenzy. It resembles what happens when you throw a side of beef into a tank of piranhas. Often a song will be requested simply so they can slam dance or mosh (that Piranha thing). You can do what you like, but I have learned (the hard way) that it's best to tell them they can spin on their heads, jump up and down, or stand in protest, but I will stop the music if they slam or mosh. While it seems that kids in this age group can't actually feel pain, it is for their safety. We always blame this rule on the sponsors, who are more than supportive.

LOUDER IS BETTER

It goes without saying that the young crowd likes... make that demands... huge, gigantic, titanic sound. It never fails. No matter how loud I crank it, there'll always be someone standing in front of the speakers, usually the subwoofer, soaking up the vibrations as if it were a sun lamp. They could probably feel the bass in the next county over, but its way cooler to feel

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the vibes two inches from the source.

Lights are also a must for these gigs. The more lights you bring, the better. Many times when I ask for requests, I'll be asked to turn on a particular light in our show rather than for a song.

These events can be a lot of fun because you get a chance to bring all your toys: fog, bubbles, maybe even foam! Be careful though, since it's a well documented fact that children act before they think. It never fails, whenever it's time to do a fog shoot, the kids will usually run to the edge of the stage to disappear in the newly released fog. I'm careful not to shoot the hot fog directly at anyone. It still amazes me that at every party where we bring a fog machine the boys (and sometimes the girls) will try to inhale the fog. Often they will grab a lung full of the puffy stuff, as if it was some exotic narcotic. I assure the chaperones that it's harmless... at least in relation to other things they could be inhaling.

GET INVOLVED

It's important that you know how to get things started and keep up the momentum. My senior DJ, Keith Dillingham, has been doing kid's parties for years. He notes that one thing you must do is show enthusiasm, ham it up, and be high energy. Make some noise by

POPULAR PRETEEN HITS

SONG TITLE	ARTIST
1. Electric Slide	Marcia Griffiths
2. Macarena	Los Del Rio
3. Y.M.C.A.	Village People
4. C'mon 'N Ride It (the Train)	Quad City DJ's
5. Men In Black	Will Smith
6. Cotton Eye Joe	Rednex
7. Tubthumping	Chumbawamba
8. How Do I Live	Leann Rimes
9. Shout	Animal House Soundtrack
10. Chicken Dance	Various
11. Wannabe	Spice Girls
12. Lets Twist Again	Chubby Checker
13. Da' Dip	Freak Nasty
14. I Miss My Homies	Master P
15. No Diggity	Blackstreet
16. You Make Me Wanna	Usher
17. All Cried Out	Allure / 112
18. Smells Like Teen Spirit	Nirvana
19. Twist and Shout	The Beatles
20. I Believe I Can Fly	R. Kelly
21. Together Again	Janet Jackson
22. Barbie Girl	Aqua
23. Mo Money Mo Problems	Notorious B.I.G.
24. The Impression That I Get	The Mighty Mighty Bosstones

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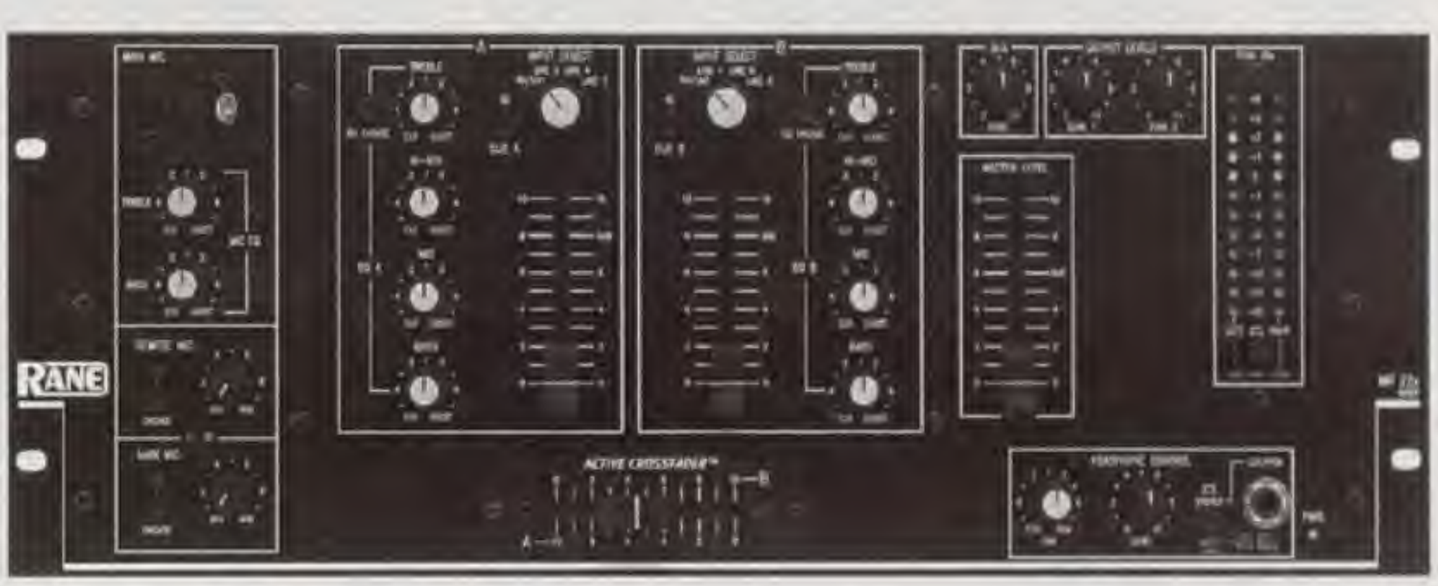

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having a screaming contest between the boys and girls. Or ask questions where they will give LOUD feedback to you like, "Are you having fun tonight?" Let the kids sing in the microphone. But always have the microphone off (they sing so loud, they won't know the difference) and make sure you hold it.

Contests are another great way to keep their attention. Dance contests are great whether the party is large or small. Pick up a few candy bars or CD singles as prizes before the party. It's best to always have one of the chaperones be the judge rather than you.

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At a small party you might want to do the limbo or play games like musical chairs or hot potato. Remember hot potato? I do, but then, I'm almost forty.

MUSIC IS KEY

Staying on top of the current music charts is probably the most important element. This issue's song list contains some of the most frequent requests I received from the past year from the preteen and early teen generation. It's a mix of recent hits and standards. Check the current top 40 list in *Billboard Magazine* or the weekly countdown on MTV for what's hot. If you are doing a small party, birthday, pool party, or bar/bat mitzvah, try and get requests a week or so ahead of time from the young guest of honor.

At a larger gathering, like school dances, play what they request as long as the lyrics are acceptable (listen first if you don't know the song). Trying to break in a new song that isn't requested is never a good idea. If they don't know the song, they will sometimes sit on the dancefloor in protest or become unruly. Remember that they don't want to hear the same music you play at a club because they've never been to one! Most of their musical taste is from the radio.

One of the best ways to take requests at a large party is to place a request box on the stage a few feet away from the table. Bring plenty of slips of paper and several pencils and let them make as many requests as they wish. However, remember the "no moshing" rule, which requires you to know your music.

Now you know the secret to staying young. The younger generation has the energy; you have the music. It's a magical combination.

Jay Maxwell owns and operates Jay Maxwell's Music By Request in Charleston, South Carolina.

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Personal Promotion

In the eyes of some prospects... you are only as good as your business card!

Two issues ago (January 1998) I wrote about how to use business cards most effectively. The article contained a number of business card do's and don'ts, plus some interesting ways to get your cards into the hands of the right customers. I included a few tips on what to do if you don't have a business card at your fingertips, what information to have on them, and how to make sure you don't lose a sale by using them as an "easy out."

After the article appeared, along with *MB's* award winning cards, I received a ton of letters, calls, and e-mails from others who had interesting and clever business cards. (Keep sending your cards to *MB*... *the contest is on for next year!*) We also heard from people who had created some unique ways to use them to find new customers, bring in a lead, or turn a sale around. I received several business cards that resembled baseball trading cards, which included the DJ's photo and stats such as, "#1 in weddings." Another unique card was one that looked like a small book. I was also impressed by one that included motivational quotes on the back... hard to part with.

I had a number of calls from people who say they always give out two cards. They ask the person to give the extra one to a friend. There was a long list of people who made sure the reverse side of the business card was left blank, in spite of filling up the front with phone, fax, cellular numbers and e-mail addresses. Writing, "I want to earn your business" on the back of the card when giving it out is also popular. Nice touch. The person who sent me the business card with the words "rent this space" on the back might not grab a lot of business from his customers, but he did get a chuckle from me.

BY BOB POPYK

PICTURE THIS

More and more people seem to be putting their photos on their business cards. If you're photogenic, it might be the way to go. If you're not, it's still something to consider. Beauty is in eyes of the beholder.

Color stands out on business cards, gold leaf does, too. Five-color is better than four-color, and two- or three- color stands out better than just plain black and white. Raised letters don't seem to make the impression they use to. With parchment or unusual paper stock your cards might bend or soil easily. Remember, the rule of thumb about blank space on the card is that you should be able to set a quarter somewhere on the card without covering up any letters. Many people thought that if you couldn't put a quarter on it somewhere, you should at least be able to fit a nickel on it. Otherwise, the card is too cluttered and doesn't present a good image.

One of the things you should never do if you want to make a good impression is take somebody else's business card, cross off his name, and write yours over it. And business cards with a blank space so you can write your name in just shows that you're new, temporary, or part time. If someone is thinking about spending a lot

One of the things you should never do if you want to make a good impression is take somebody else's business card, cross off his name, and write yours over it.

of money with you, writing your name in on a business card with a stubby pencil does not present the image of a solid, experienced in-it-for-the-long-haul professional.

You may also want to consider using a business card holder. There are countless types and styles available, as well as the businesses that make them. There are thank-you notes that are die-cut to hold a business card, lead follow-up cards, and card holders with any type of verbiage, sentiment, expression, company identification or sales information that you need to get across. I sent out hundreds of samples of my ringing telephone business card holder that reads: "If you're looking for the best... give me a ring!" It actually rings when you open it up.

By the time I had gone through all the comments and creative uses for business cards, I decided to write a book on the subject. I hope to have it in the book stores by the end of the year. I'm going to make it as complete as possible, with every creative way I can come up with to use business cards effectively, what to have on them, ways to make them stand out, and stories about deals that were put together or lost just because of a business card. If you have an idea or an interesting card that I can use in the book, send it along with a brief note to the address below. If I use your card or idea in the book, you will get credit for the idea. If I show your card, you'll get business recognition as well.

It's amazing how many great ways there are to use your business cards. Don't keep them in your desk drawer. Get them out there in ways that can get you remembered and create more business for you.

Bob Popyk is publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. To reach him for comments or to request a free sample of his newsletter, call (800) 724-9700 or write to: Bob Popyk, Bentley-Hall, Inc., 120 Walton St., Syracuse, NY 13220.

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BY GEORGE MOHR

Speaker Rage

WHAT TO DO WHEN YOUR SYSTEM IS MAXED OUT AND THE CROWD'S YELLING, "CRANK IT!"

You know the story. You get to the gig, set up your rig and everything checks out fine. In the empty hall it sounds like you've enough power to fill Carnegie Hall. The guests arrive and, all of a sudden, your system starts sounding pretty wimpy. What happened? On the surface, you might assume that you just didn't bring a big enough sound system. Maybe... maybe not.

In the last episode of Tech Talk, I reviewed the basics of how to know what size amplifier to buy based on the type of jobs you do. Now let's go to the final link in the audio chain: the speakers.

I'VE GOT THE POWER

The first thing to consider is efficiency. Do the speakers turn your amp's power into sound or heat?

When buying a set of speakers, look at the specification sheet for something called SPL or Sound Pressure Level. Stated in dBs (decibels), the SPL gives you a point of comparison for how efficient a speaker is in relation to how loud it will play at a given wattage. Take a look at two pairs of speakers and compare their SPL ratings. If one of the speakers is rated at 100dB SPL and the other at 97dB SPL, then it would take twice the power to drive the 97dB speaker to get it as loud as the 100dB SPL speaker. In other words, for every 3dB decrease in a speaker's efficiency, you have to double the power going into it.

MORE FROM YOUR SYSTEM

With many DJs looking for ways to downsize their systems, knowing how to get the most sound from smaller speakers is extremely important. If you are using two-way cabinets with 12" or 15" woofers, you should always be placing the speakers up on stands. Buy a set of tripods tall enough, so the speakers project over the heads of the crowd. Without anything blocking the sound, the tweeters will cut through loud and clear so you will not have to push the system so hard. You'll be able to do much larger parties with a smaller amp and speakers.

Another way you can get by in a pinch with an undersized system is to enhance the highs and lows for lots of punch and crispness.

The first thing to consider is efficiency. Do the speakers turn your amp's power into sound or heat?

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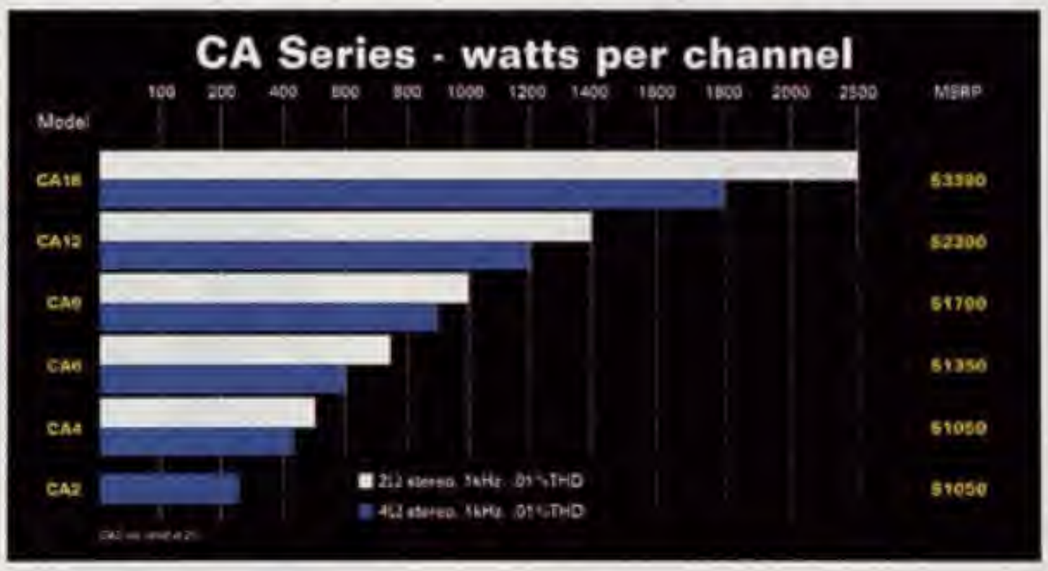

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Tip: Still lifting your speakers up onto tripods? Save your back. It's much easier to insert the stand into the mount while the speaker is on the ground. Then simply walk the speaker into position.

Something as simple as where you position your speakers at a particular location effects how much power you will need. Ever find yourself cramped in the corner of a large room? What mobile hasn't? At one end of the room, it's barely audible; at the other end the guests are wearing earplugs. While we often have little choice in the matter, optimally you want to set up on the long wall, with the sound directed to the short wall. This helps reduce echo and keeps the sound at a more consistent level throughout the room. Everyone will hear the sound better and you won't have to crank the volume as much. In larger rooms, you should have at least two pairs of speakers to utilize this setup.

BI-AMPING

Speaking of big rooms, you will always get better system performance with a bi-amp system. If you're not familiar with bi-amping, it simply means using two amps to drive the system. Typically, one amp is used to power two cabinets that cover the midrange and high end. The second amp is used just for the subwoofers. Floor-standing speakers have always had a problem with "carrying" the sound across the room. If you use large floor standing speakers, make sure that you have enough of them to fill the room.

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If you do a lot of large parties with a large number of people, you should look into a bi-amp system, which uses two amps in place of one and four speakers in place of two. One amp drives your full-range speakers (12" or 15" two-ways for example), which you have placed on tripods. The other amp drives one or two subwoofers for powerful, deep bass (these stay on the floor).

An electronic crossover allows you to split the signal from your board into two separate frequency ranges. The advantage to bi-amping is the big increase in efficiency. Because it takes much more power to reproduce the low bass frequencies, bi-amping is the first step toward building a really floor thumping system.

The downside is that it is more sensitive to maladjustment. How you adjust the crossover and equalizer can be critical. In addition, there's extra equipment to carry. On the upside, however, this type of system will always be better sounding than a single amp with a pair of speakers.

ONE-NIGHT STANDS

If you do only the occasional big bash, instead of lumping through with your system and possibly damaging it, pop down to your DJ shop and ask about renting an extra set of speakers for the day. It will cost far less than purchasing a second set of speakers and is a great solution if you do large parties just once in a blue moon. If you see that you are increasing your bookings for large parties, purchasing a secondhand system may be the next step.

Because of the vast variety of situations and sound systems, I have had to keep my recommendations here rather general. Should your personal needs be more specific, give me a call at (516) 667-2300. Or write me c/o Abracadabra, The DJ Pro Shop, 1153 Deer Park Avenue, North Babylon, N.Y. 11703.

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BY JAMMIN' JIM KERINS

Show Me The Motor

JUST AS WE HIT THE ROAD WITH THE MACKIE FR1200... A NEW MODEL ROLLS OUT OF THE SHOWROOM

Imagine this: You send out one of your new trainees for her (yes, her... it is the '90s) first solo show. She's got the music. She's got the spiel. And I've flagged all the wires with masking tape so she knows where to plug everything in. In the back of my mind I was a little concerned over the brand X amp I was sending her out with, but the (male) DJs had all the good stuff (it was a busy night for my little company, and girls don't arm wrestle well. She lost).

So what's the absolute worst thing that can happen the first time you're out solo and finally have the dancefloor filled? The amplifier quits! Well that's exactly what happened to my former, one and only female DJ.

Anyway, I learned something from the situation. It's time to update and upgrade some of my equipment. I was going to go out and comparison shop for an amp but, what the heck, I figured I could convince those jokers at *Mobile Beat* to lend me something. I was right. After a little begging and pleading, they set me up with a Mackie FR M•1200 power amplifier. I was hoping they'd give me one of the new M•1400i models, but they weren't ready for shipping.

BEHIND THE WHEEL

The "FR" in FR M•1200 stands for "fast recovery," which refers to the M•1200's ability to sound good even when driven to the edge. It's sort of like what happens when you slam on your brakes at a stop sign and then burn rubber to get back up to speed. When you think about it, buying an amp is a lot like buying a car. So let's go for a spin.

• **Performance**. Guys love performance; that's why 92.5 percent of exotic sports cars are sold to men (according to a recent JD Powers survey). This amp puts out 250 watts per channel into 8 ohms and a chest-slamming 1200 watts bridged mono into a 4 ohm load. If that's not enough, its big brother, the FR M•1400i, produces 280 watts per channel in 8 ohms, and 1400 watts bridged mono into 4 ohms, and carries a price tag of just $599. What a deal.

• **Handling**. Even with this much horsepower, it's easily toted. It weighs just 36 pounds and consumes only two rack spaces.

• **Fuel Efficiency**. Mackie claims this amp will operate on 50 percent of rated voltage requirements.

• **High Tech**. This baby may not be a Porsche, but it does have fancy electronic features that are usually only optional on other brands—such as a built-in electronic crossover. By using this amp and one speaker, you have an instant subwoofer system. Another feature is the built-in limiter (so you don't blow up your cheesy big speakers), and the low cut filters (so the audience doesn't have to be subjected to that ugly microphone rumble).

• **Factory Air**. We all know how wonderful and how much sense A/C makes in the summer. Well Mackie has included a

little factory air switch on their amp. Even with really, really cheap and dirty speakers, by engaging the air, you can make those babies sound like Bag Ends (kinda, sorta).

• **Service**. When your car drops its trany or your amp burns up (and horrifies your DJ trainee) you are going to need good service (and short term psychotherapy for your DJ). My sound company partner, Paul, after receiving a new Mackie amp via UPS, found it had succumbed to sudden impact syndrome (it was dropped in shipping). He called the Mackie service toll free number and had a new amp within four days.

• **Sex Appeal**. If this amp were a tree, what kind of tree would it be? No, just kidding. If it were a car, however, this amp would be a Corvette. Because, like the Vette, it has great looks, cool lights and high performance, mixed in with a couple of techie toys and a moderate sticker price.

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THD	.05%	.025%	.025%	.012%

• **Trade-In Value**. Remember that Pinto you paid too much for in high school, and then tried to sell two years later for about 2.5 percent of what you paid, and still couldn't get it? That won't happen here; the Mackie amp, no doubt, has great resale value.

• **Road Test**. I put this amp through its paces. My conclusion is: clear sound, high fidelity, loads of dynamic range, tight bass. It's terrific.

Mackie uses state-of-the-art automated production to build a high quality product at the lowest manufacturing cost possible. You get the savings and the Swiss Army Knife of amps. If you're in the market for a new amp, you would be a fool not to take a good look at Mackie's FR Series.

For more information or other mindless chatter, e-mail me at jamsound@aol.com

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PIONEER CDJ-700

Pioneer reaffirms its position as a technology leader with the release of its latest top-loading CD player.

BY HENRY COLLINS

It's another major breakthrough in professional CD player design... the CDJ-700.

In response to hundreds of satisfied CDJ-500II users asking for the same technology in a smaller configuration, Pioneer unleashes the CDJ-700. Incredibily, Pioneer packs all the same features of the CDJ-500II into a unit less than half its size—42.9 percent, to be exact. This space-saving feat was accomplished by locating the jogwheel atop the CD loading door. The result is a player measuring just 8.5 inches across by 9 inches in depth and weighing just 5.75 pounds, 3.31 pounds lighter than the popular CDJ-500II.

Test Bench

The following components were used in the product evaluation.

Rack: CSL Supertable

Mixer: Pioneer DJM-300

Amplifier: EV P-1250

Processing: Aphex Aural Exciter 104

Equalizer: BST Process 10

Speakers: Pioneer S-V7000

Pioneer CDJ-700
Suggested List: $999.95

Pioneer New Media
2265 E. 220th Street
Long Beach, CA 90810
Tel: 310-952-2111
Fax: 310-952-2990

New moves

One major innovation found on the CDJ-700 is its revolutionary oil-damped suspension system. This unique floating suspension completely isolates the player's laser optics from external mechanical and acoustic vibrations that can cause unwanted skipping when operated under high sound pressure levels in a typical club environment.

Also new on the CDJ-700 is loop-out editing. This feature allows users to adjust the exit point in a loop using the jogwheel. This function can even be performed while in the play mode, so you can hear the edit changes as they're being made.

A final new feature is the selectable tempo control range of ±10% or ±16%. You still have full use of the Master Tempo function at either tempo setting.

Juiced up jogwheel

Vinyl junkies are sure to be buzzing about the smoother, more responsive jogwheel control. When compared to its older counterpart, the CDJ-700's jogwheel offers a faster, more reactive feel, comparable to hands-on vinyl mixing. In addition to providing frame-by-frame cueing in 1/75 second increments, you can also use the jogwheel to speed up or slow down disc playback by rotating the wheel in a corresponding manner. You can also spin the jogwheel in the Cue mode to quickly search through tracks or to perform vinyl-style brake effects. As previously mentioned, you can also use the jogwheel to adjust the exit point in a loop.

While I hate to draw this over-used comparison, the CDJ-700 is as close as you can get to vinyl mixing with a CD player. I was a judge at a recent CD mix competition sponsored by Pioneer during the NAMM show. I witnessed some of the hottest CD mixes performed by former vinyl jock Dr. B., who later took first place honors. It was an excellent display of the virtually unlimited mix creativity available to you with this incredible CD player system.

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BEAT-PRO

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KAM

Getting the Job Done

BY TED GURLEY

Buying software that will do the work for you.

Unless you have been ignoring all the ads, the $1,000 computer is a reality. For about $1,500 you can get some peripherals with your PC or Mac, like a printer and modem. After you've forked over your hard-earned cash for the hardware, it is time to make it work for you. To do that, you'll need to fork over some more cash for software.

BUDGET

To keep your system in tiptop shape you need to commit to investing $500 to $1,000 a year on software, hardware upgrades, and printer materials (a color print head for a $300 printer will set you back $40 every three months).

The basic software you need falls into five basic categories: word processing, information management, finance, Internet tools, and utilities. Everything else is gravy. I'll assume you have the basic system software to get going and just focus on the first three categories. We'll look at Internet tools and utilities in a future issue. (Sorry Mac-heads, these are all PC-based recommendations.)

WORD PROCESSING

A word processor is the heart of your marketing efforts. You'll use it daily for creating sales materials and letters. A word processor should be easy to use and intelligent. An intelligent word processor has spell checking, a thesaurus, and some built-in templates to help you make brochures, labels, etc.

Microsoft Word (which is available for Mac and PC) fits the bill perfectly. You can buy Word several ways. The least expensive way is to get **Microsoft Home Essentials**. It includes Word 97, Encarta 98 (a multimedia encyclopedia), Money 98 (an easy way to manage your money) Works 4.5, and Internet/entertainment software. As the title suggests, this package is essential.

INFORMATION MANAGEMENT

One of the main reasons to buy a computer is to make managing all those scraps of paper, notes, and phone messages easier. I am always surprised to find out that only a handful of people use information management software. In my opinion, the following are two essential programs to help you manage information.

InfoSelect v.4.0 from Micro Logic helps you manage all the little bits of info that pass across your desk every day. Need a new AC adapter? Type in a note. Someone call about a wedding reception? An appointment with your tax person? Just type in a note.

Now the cool part. When you want to retrieve a note, just go to the search engine and start typing a few keywords like "wedding." All notes with the word "wedding" in them will pop up on the screen. I've used this program for years and can't imagine sitting at my desk without InfoSelect ready to help out.

Zoot from Zoot is a new style information manager that focuses on organizing Internet and electronic information. This is really a research tool. Here's how it works: Say you want to start marketing your DJ business to companies in your area with over 150 employees. You fire up Zoot and your browser, go

For about $300 you can incorporate all these productivity tools into your system. After a few weeks, you'll find you are working smarter and spending a lot less time looking for scraps of paper. Remember, all programs take a while to learn, so be patient.

on the Net and start searching for Web sites and e-mail addresses of these companies. Zoot automatically grabs the sites you visit. Next you organize the information you collected into a useful list and you can make notes, do searches and much more.

Both of these programs are so loose and flexible that they will adapt to your style of work and business.

FINANCE

Look no further than Intuit's **Quicken** (also available for Mac) for the best finance program you can buy for your small business or personal use. When it comes to managing your finances, Quicken makes it easy. When you set up Quicken for your business, it makes some assumptions like: your business having utility and supply expenses, labor costs, etc.

While Microsoft's Money 98 (that comes with Home Essentials) is a solid product, I have been impressed over the years with the flexibility and adaptability of Quicken. If you have a larger multiple system company, consider QuickBooks (also from Intuit).

For about $300 you can incorporate all these productivity tools into your system. After a few weeks, you'll find you are working smarter and spending a lot less time looking for scraps of paper. Remember, all programs take a while to learn, so be patient.

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Ted Gurley owns a DJ business and is co-author, along with W.T. Pfefferle, of "Plug In: The Guide to Music on The Net." Published by Prentice-Hall, it is available at bookstores everywhere. He can be reached at tgurley@onramp.net or at http://rampages.onramp.net/~tgurley. Visit the companion Web site at http://www.prenhall.com/~plugin

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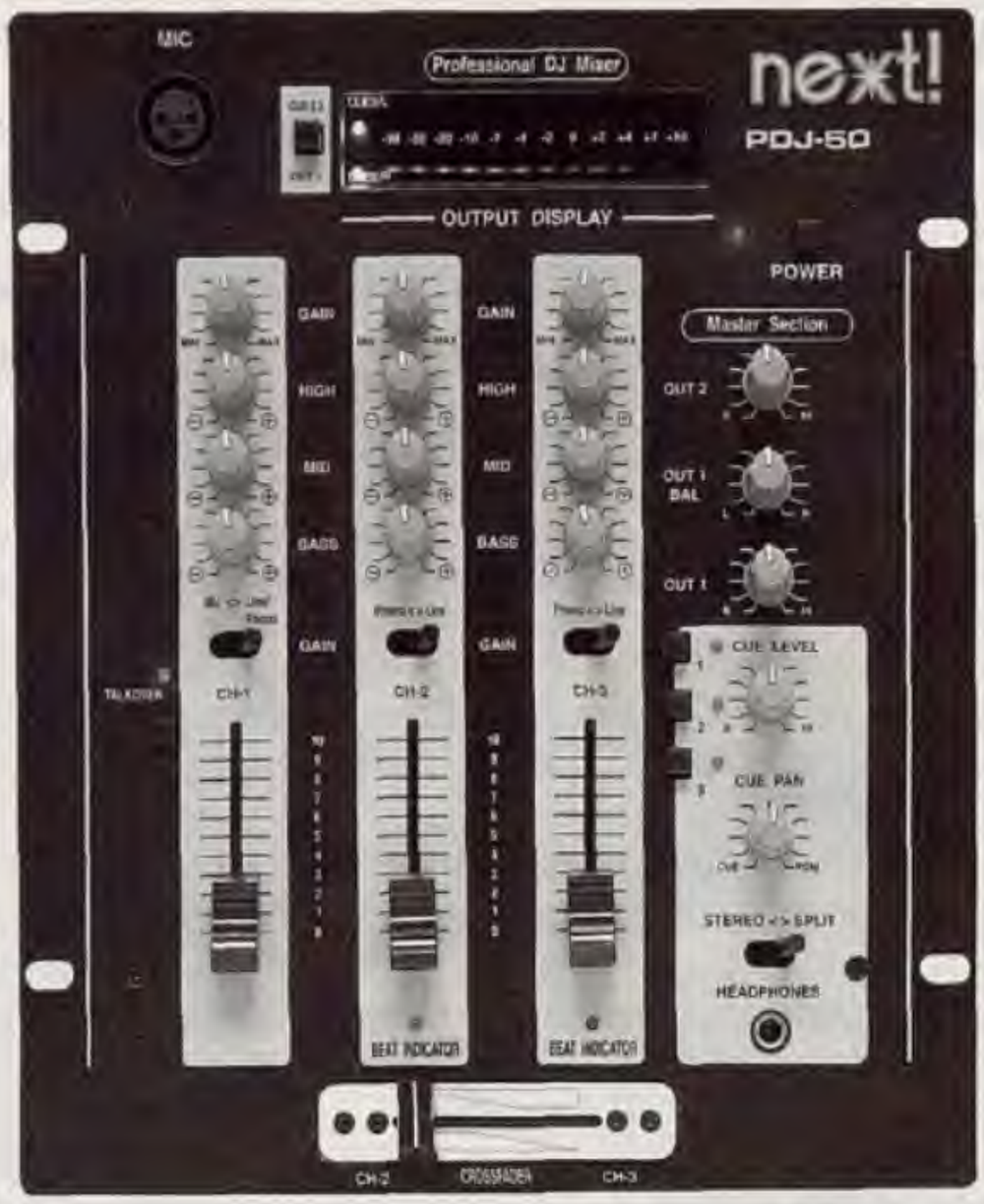
NEXT! PDJ-50

When asked by Tracoman to do pre-release testing of their new mixer line, we eagerly accepted. The middle-of-the-line PDJ-50 is a good representation of the features, performance, and quality found across the entire line.

BY HENRY COLLINS



With its flat black chassis and starkly-contrasting orange silk-screening, the PDJ-50 is somewhat gaudy. On the upside, the unit's gray knobs with white pointers contrast nicely against the orange background. All of the knobs offer solid construction capable of standing up to heavy-handed abuse. The only components with questionable durability are the plastic input selector toggle switches, which do exhibit some unnecessary movement. A quick look at the mixer's back panel reveals a bay of solidly anchored connections. The top-panel 1/4-inch head and XLR DJ mic connections are equally sturdy. To help prevent damage from drink spills, the mixer features seals around each toggle, knob, and fader control.

A VERSATILE MIXER

Designed for two- or three-source CD and vinyl mixing, this unit features phono and line inputs on each of its three channels. With this third useable channel, overlaying that extra loop, a capella, or sound effect is a snap! Each channel hosts gain and three-band EQ controls and each input source selector has been thoughtfully located below the EQ section for fumble-free operation. Channels two and three also feature LED Beat indicators, a handy visual aid when executing tricky mixes. While channel one does not have a beat indicator, it does offer pushbutton talkover and dual input source selectors for mic, line, or phono input selection.

OUTPUTS GALORE

For multiple zone or master/booth applications, the PDJ-50 features two independently adjustable master outputs, stereo record outputs and an output balance control. Turning our attention to the crossfader, we found it lacks a solid feel, but offers smooth, quick cuts and seamless mixes.

One of the PDJ-50's most outstanding features is the comprehensive cue section which includes pushbutton cueing, cue mix, and user-selectable stereo or split cue output modes. The stereo setting sends a left/right mix of the cue source setting to the headphones. A split setting sends the cued channel to the left head, and the master output to the right head. This split function simulates typical one-up, one-down head monitoring. This is extremely useful when mixing without a monitor.

PRICED RIGHT

Priced at just $219, the PDJ-50 comes with a three-year warranty, and fun, user-friendly operation. Best of all, the PDJ-50 is an excellent example of the quality-first design and performance that can be bought at a budget price. While the mixer's narrow chassis lends itself more to vinyl mixing, the PDJ-50, with its two individually adjustable outputs, is equally at home in a club setting. If the PDJ-50 is any indication of where the company is heading, I can't wait to see what's Next!

Test Bench

The following components were used in the product evaluation.

Rack: CSL Supertable
Turntable: Vestax PDX-a2
Cartridge: Ortofon Nightclub E
Equalizer: BST Process 8
Amplifier: QSC PL1.0
Speakers: Pioneer S-V7000
Next! PDJ-50
Suggested List: $219

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BY HENRY COLLINS

ROLAND DJ-70MKII

A refined version of Roland's popular DJ-70 keyboard sampler, the DJ-70MKII offers a host of features and performance that would make Mac or PC digital audio workstations stand up and take notice.

Test Bench

The following components were used in the product evaluation.

Rack: CSL Supertable

PC: Toshiba Infinia 7231

Mixer: Pioneer DJM-500

Amplifier: QSC PL1.0

Speakers: Pioneer S-V7000

Roland DJ-70MKII
Suggested List: $1,995

Roland Corp. US
P.O. Box 910721
Los Angeles, CA 90091-0921
Tel: 213-685-5141
Fax: 213-722-0911

Computers are not for everyone, especially if you want to create your own dance music tracks. For less than the price of a full-blown multimedia PC, you can own Roland's DJ-70MKII keyboard workstation, with impressive sampling, sequencing and audio editing capabilities.

EYE CANDY

As I slowly peeled away the DJ-70MKII's protective packaging, drool began collecting at the corners of my mouth and my pulse began to race. This sexy, high-tech keyboard was calling out to the musician hidden deep within. Its sleek keyboard styling is home to a host of function controls, including a digital LCD display, cursor keys, large scratch dial, alpha input jogwheel, 3.5 floppy disk drive, SCSI interface, stereo inputs/outputs, MIDI I/O ports and stereo head jack, to name a few. On the electronics side, the MKII comes standard with 2 mb RAM, expandable up to 32 mb. The standard RAM offers about 45 seconds of sampling time and six minutes, with 32 mb of optional RAM, using standard computer SIMMs chips.

For high-quality, natural sounding samples, the MKII features the same sampling technology found in Roland's highly celebrated 700-Series samplers.

DJ-FRIENDLY

The DJ-70MKII offers a number of control features specially designed for DJ interaction. A built-in 8-track sequencer, with RPS (real-time phrase sequencing) functions, lets you record and playback your own sequences. You can create several playback sequences and assign them to keys on the keyboard for use in a live performance. You can also assign the start/stop function of one sequence to trigger another for use in creating long performances while conserving memory.

Another exciting feature found on the MKII is its large scratch dial. With it, you can create some very impressive scratch mix effects without touching a single piece of vinyl.

For real-time beat mixing of samples, the MKII features a special BPM function that allows you to adjust the playback speed of a sample on the fly by simply tapping out the desired tempo. You can also set the BPM count manually, using push-button controls.

LOAD WHILE PLAY

One of the MKII's most powerful features is its "load while play" capability. This handy feature allows you to load new samples from a SCSI drive while playing another sample. The MKII's eight

user pads and keyboard offer live playback of assigned samples for real-time accompaniment while performing.

CROWD CONTROL

The DJ-70MKII is, without a doubt, one of the most versatile and creative sampling workstations on the planet. When teamed up with a Windows or Mac digital audio workstation, you have a powerful MIDI recording platform for creating gold and platinum-quality music. The creative music-making potential of the DJ-70MKII is virtually unlimited. Load this puppy up with RAM and a 1 gb Jaz drive, and you have enough non-stop music firepower to keep a crowd on its feet for hours.

All this exciting digital audio wizardry comes with one small caveat—it has one of the most poorly written and miserably-organized owner's manuals that I have ever seen, for a product of this caliber and price. A video manual would be ideal.

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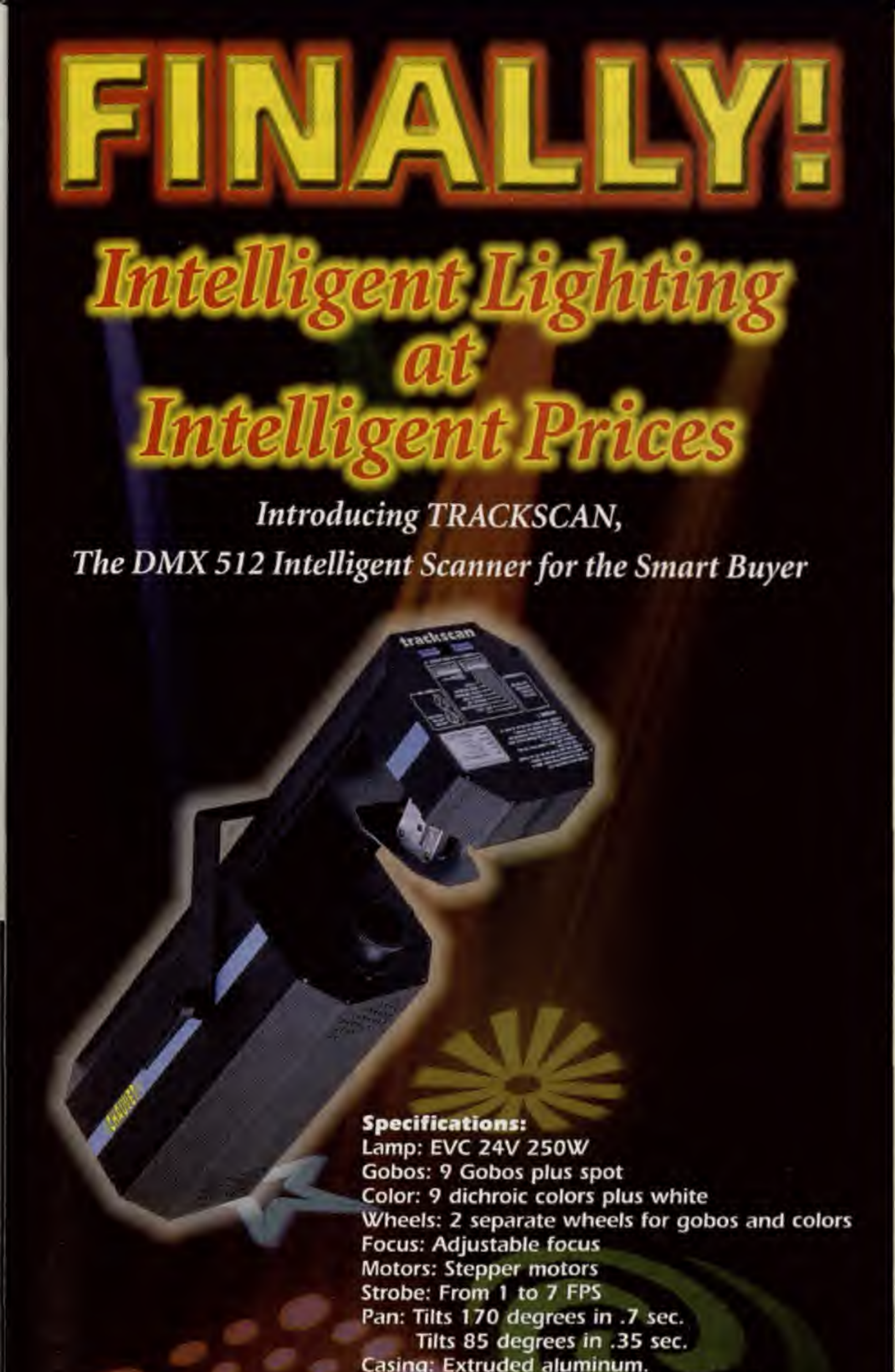

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BY HENRY COLLINS

SOUND BLASTER AWE64 GOLD

If you are looking to tap into the powerful, digital audio recording capabilities of your PC, then the Sound Blaster AWE64 Gold sound card from Creative Labs is one piece of hardware you do not want to overlook.

Not very long ago, PC equipment reviewers had a very different opinion of Creative Labs' sound card technology. Well, all that changed with the introduction of Creative Labs' Sound Blaster AWE64 Gold. With its advanced EMU8000 wavetable synthesizer, 64-voice polyphony, plug and play design, 16-bit CD quality audio and expandable memory up to 28 mb, the AWE64 Gold is blasting away its competition.

PLUG AND PLAY EASE

AWE64's rock solid plug-and-play design makes installation a snap, even with the most ill-mannered version of Windows 95 idling on your PC. We had no problem installing the card and loading the software from the supplied CD. We did, however, have to disable and remove the computer's original sound card before installing the AWE64.

The card comes standard with 4 mb of onboard RAM. We can expand memory up to a whopping 28 mb, with optional plug-in memory modules. We received the card with an 8 mb memory module, which boosted the RAM up to 12 mb. All this surplus RAM enabled us to load a hefty amount of Creative's SoundFonts™ technology. SoundFonts are a library of studio-quality samples that can be loaded into the card's RAM to recreate and create instrument sounds, with realism normally associated with more costly studio-quality sampling gear. I loaded a 7 mb general MIDI SFX SoundFont on the card and pumped in some MIDI tracks from the MC-303 Groovebox. The difference in sound quality was absolutely amazing.

MIDI MAGIC

The AWE64 Gold features a 16-channel MIDI interface and supplied I/O cable. For MIDI/multitrack recording, the card comes bundled with MIDI Orchestrator Plus, a professional-quality multitrack graphic MIDI sequencer that supports music notation printing, track/bar editing and features a 16-channel mixer console. Among the other featured software applications are: Creative WaveStudio, a wave file editing utility Real Audio™ Player; Creative Video WebPhone™ Lite, which provides real-time, full-duplex voice communication over the Internet; and a useful utility called Vienna SoundFont Studio™ which enables you to create your own custom SoundFonts.

Test Bench

The following components were used in the product evaluation.

Rack: CSL Supertable

PC: Toshiba Infinia 7231

MIDI SOURCE: Roland MC-303

Equalizer: BST Process 10

Amplifier: QSC PL1.0

Speakers: Pioneer S-V7000

Sound Blaster AWE64 Gold
Suggested List: $199

Creative Labs
1901 McCarthy Boulevard
Milpitas, CA 95035
Tel: 408-428-6600
Fax: 408-432-6706

Among the other featured applications are: Creative WaveStudio, a wave file editing utility Real Audio™ Player; Creative Video WebPhone™ Lite which provides real-time, full-duplex voice communication over the Internet; and a useful utility called Vienna SoundFont Studio™ which enables you to create your own custom SoundFonts.

CLOSING SOUND BYTES

The chances of you finding an off-the-shelf multimedia PC with a sound card rivaling the performance of the AWE64 Gold is slim at best. The card's 64-voice polyphony and 16-MIDI channels provide ample music processing power for even the most ambitious DJ/producer. It is a definite improvement over the impressive 16-bit sound card found in Toshiba's flagship Infinia PC.

The Sound Blaster AWE64 Gold is a sound investment for Windows 95 users looking to explore the world of MIDI and digital audio recording without all the added expense. While I wouldn't put it up against products like Digital Wings for Audio from Metalithic Systems Inc. (priced at $1,200) or Turtle Beach Systems' Pinnacle Project Studio (which retails for $599), at $199, the Sound Blaster AWE64 Gold is one of the best sound card buys on the market... hands down.

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Wild World of Digital Recording

BY HENRY COLLINS

Nearly every appliance you own or operate utilizes some form of microprocessor technology. Now, this tireless technological march of ICs and PCs is changing our music and the way we perform.

Like it or not, digital technology is quickly shaping the future of the music industry. Recent advances like DVD (digital versatile disk) and SmartMedia™ are just two examples of digital technology's impact on the music industry. Today, if you're not Internet savvy, computer literate or MIDI compatible, you could find yourself out of the loop and out of the game.

Technology is a living, breathing lifeform with an evolutionary path of its own. For those with a discerning eye for technology, this path is very clear and distinct. For the technologically challenged, it is a major hurdle. During the last 10 years, many advances in digital computer technology, specifically VLSI (very large scale integration) chips have made their way into the music industry. For example, breakthroughs in RAM (random access memory) technology have made them affordable enough for practical use in sampler keyboards and mixers. Variable sampling rates and time compression technology have given rise to a whole new generation of professional CD players with advanced tempo and pitch control features found on Pioneer's CDJ-500 and CDJ-700 top loading CD players and Denon's dual deck DN-2500F. With all this in mind, the information presented here will be of real interest to those ready to make the big bold leap over to the digital domain.

MAC OR PC?

I am sick and tired of hearing narrow-minded PC and Mac users battling for microprocessor supremacy for their beloved platform of choice. The simple truth is each platform has its unique benefits and foibles. Your choice of a computer platform should be based on your personal preference and the intended application. For example, most database programmers and accountants will more often choose a PC over a Mac. On the other hand, the Mac has proven itself the better choice for graphics and publishing. In some instances, the application software itself will be the determining factor in selecting a particular platform.

OUR TEST BENCH PC

My search for the ideal multimedia PC platform included all the top names in the industry, including: Sony, Dell, Compaq, Gateway, Texas Instruments and Hewlett Packard. After comparing price, features and performance, I opted for Toshiba's Infinia 7231. Powered by a fast 233MHz Intel Pentium™ processor and ramped up with 64 mb of SDRAM, the 7231 comes with everything you need to dive into digital recording, including a CD audio compatible DVD-ROM drive, and built-in monitor-mounted stereo speakers with separate subwoofer and microphone. The 7231 is ideal for first-time PC users who don't want to bother with installing sound cards or other hardware peripherals. Just load up your favorite MIDI or digital audio recording software and you are ready to create your own remixes and break beats. Add a CD-R recorder and you're all set to burn your own original or compilation CDs.

Toshiba
9740 Irvine Boulevard • Irvine, CA 92618-1697
Tel: 800-334-3445 • Fax: 800-457-7777

THE DIGITAL DJ

For DJs, computers offer a wealth of possibilities for personal expression and experimentation. But making the wrong computer purchase can shatter your hopes in a nanosecond. Before making any purchases, you must first determine your needs. Are you looking to make CD compilations of your current music library? Do you want to create your own music remixes? Your answers to these questions will greatly influence your computer and software purchase.

COMPILING MUSIC

Compilation CDs are an excellent way to compress and preserve your music library. You can copy your favorite crowd pleasers to CDs, eliminating the need to truck out crates of CDs and/or records. And, for even added timesaving convenience, the compilations can be arranged by BPM count, music style or category. If this is your primary reason for making a computer purchase, then your hardware and software options are not as critical. There are, however, a few cautions you may want to consider before making a purchase.

If this is your first computer purchase and you are not yet comfortable with the idea of installing hardware peripherals like sound cards, hard drives, etc., you may want to consider the purchase of a complete multimedia PC like Toshiba's InfiniaTM 7231. We were especially impressed with the computer's user-friendly Intouch LCD (liquid crystal display) module, conveniently located on the monitor's front panel. With it, you can access the computer's CD drive, FM tuner, TV

CD-R Recorders...getting burned

CD-R recorders enable you to burn your own audio CD and/or CD-ROM discs. There are two types of CD-R recorders: a standalone recorder which doesn't require the use of a computer front end, and CD-R drives which must be used in conjunction with a computer at the front end. Two primary advantages of a standalone CD-R recorder, such as the CDR620 from Marantz (shown right), are operating ease and flexible use. With the CDR620, you can record directly from your mixer or line source using the stereo RCA inputs, or you can record in digital with the recorder's AES/EBU, IEC-958-II and SCSI-II connections. If you are looking to burn your own CDs without the benefit of a computer, standalone CD-R recorders like the CDR620 from Marantz or Pioneer's PDR-05 are the way to go.

Marantz Professional Products
1000 Corporate Boulevard • Aurora, IL 60504
Tel: 630-820-4800 • Fax: 630-820-8103

Pioneer New Media Technologies
2265 E. 220th Street • Long Beach, CA 90810
Tel: 310-952-2111 • Fax: 310-952-2900

If you own a PC or Mac computer, you can purchase an internal CD-R drive for as low as $499. In some instances, the drive comes bundled with CD recording software. Internal drives, which must be installed in an empty drive bay of the computer, are lower in cost than external models, since they operate from the computer's power supply. For this reason, if your computer is loaded up with option cards, internal fixed and removable disk drives, you may want to opt for an external CD-R drive with its own power supply.

The CDR-400 (shown above) is one of four recordable CD drives in Yamaha's product line. The CDR-400 and the CDR-200 are available as external or internal drives. The CDR-400 series offers 4X, 2X and 1X record speeds and 2X and 1X recording for the CDR-200 series. All offer 6X playback and support CD-ROM, CD-ROMA, CDOI, CD-DA (digital audio), CD-extra and Video CD formats. The CDR401ti-PC ($799) and the CDR201ti-PC ($499) are internal drives for the PC.

Yamaha
6600 Orangethorpe Avenue • Buena Park, CA 90620
Tel: 714-522-9011

Sampled sound libraries on CD

If you are looking to create your own rhythm tracks and break beats from scratch, you may want to check the large library of professionally-produced samples and loops from Time+Space. One of the world's premiere producers of sample CDs, Time + Space samples are among the most widely used in the industry by such leading music companies as Yamaha and Roland, to name a few. To receive their free catalog contact:

Time+Space
99 Osgood Place • San Francisco, CA 94133
Tel: 415-392-8923 • Fax: 415-392-8934

tuner, telephone answering, fax and Internet functions, with the touch of a single button.

The 7231 also comes complete with a wireless infrared InTouch remote controller, which duplicates all of the monitor's InTouch module functions. It also features a numeric keypad that enables you to use your thumb to maneuver the screen pointer without the use of the mouse. Also included are a mute button, CD transport control buttons and primary and secondary pointer buttons, which duplicate the functions of the left and right buttons on a mouse. The system we reviewed came configured with a peppy 233MHz Intel Pentium™ processor with MMX technology, 64 mb of fast SDRAM (synchronous dynamic random access memory), a 4.0 gb hard disk, auto-sensing DVD-ROM drive, which reads digital video and compact disks, a 55.6 kbps internal modem with voice- and fax-capable full duplex speakerphone with digital answering machine, digital Dolby MPEG-2 decoder board, ATI Rage II+ on-board video processor and Yamaha 3D sound processor, infrared InTouch remote control and 17-inch monitor with integrated stereo speakers and subwoofer. The price tag for this beefy system was $1,699 for the system unit and $649 for the monitor, at press time.

In addition to the computer purchase, you will also need a CD-ROM recorder and CD recording software. There are a number of affordable CD burners on the market, such as Creative Labs' CD-R 4210 internal drive, Yamaha's 6XR/4XW internal drive, Smart and Friendly's CD-R 2006/Pro, the CDD2600/20 external drive from Philips and Pinnacle Micro's 4X4 external drive, to name just a few. Internal CD recorder drives are installed in an empty drive bay of your computer and are generally less expensive than external drive versions.

Your choice of a computer platform should be based on your personal preference and the intended application. For example, most database programmers and accountants will more often choose a PC over a Mac. On the other hand, the Mac has proven itself the better choice for graphics and publishing. In some instances, the application software itself will be the determining factor in selecting a particular platform.

The portable recording studio

With today's new generation of turbocharged notebook computers, you can create you own portable recording studio. Apple's PowerBook 3400 series notebooks offers a lightning fast 12X CD-ROM module, 16-bit stereo sound input/output ports, built-in stereo speakers and microphone. Despite its slim profile and compact size, PowerBook 3400 series notebooks offer an expansion bay which accommodates a floppy disc drive, CD-ROM, or additional storage modules such as a second hard drive, magneto-optical, or Zip drive. When configured with additional RAM, SCSI adapter, CD-R drive and digital recording software, a PowerBook 3400 will easily rival the performance of most desktop DAWs (digital audio workstation).

Apple Computer Inc.
1 Infinite Loop • Cupertino, CA 95014
Tel: 408-996-1010

When it comes to CD-recording software, a number of CD-R drives come bundled with popular CD recording software like Easy-CD Pro, Direct CD or Toast. With the appropriate software, you can burn your own audio CDs and CD-ROM disks. You can also purchase authoring software, which will enable you to create your your interactive CD applications and presentations, in addition to your own custom CD compilations.

CREATE YOUR OWN REMIXES?

Creating remixes of your favorite music is perhaps one of the most exciting applications of digital audio recording technology. For example, Clyde Kilgore Jr., of J.C.'s Productions, a local music promoter and DJ, was annoyed by the abrupt ending of the "Special" track from Janet Jackson's *Velvet Rope* CD. Using SAW32 software from IQS, Clyde was able to create a brilliant remix of the track, suitable for production and distribution. I heard the finished product and it was a vast improvement over the original track.

"Studio remixes," as they were commonly called, were once the products of a talented few DJ/producers like Jellybean Benitez and Shep Pettibone, who honed their skills in the recording studio. Today, a growing number of DJs are using computers to create studio-quality dance music remixes.

Selecting the right digital audio recording software for your specific needs is largely determined by your level of music and computer skills. Mixman Studio, from Mixman Technologies, gives first-time PC users a simple and fun-filled way to create original music tracks. Priced at an unbelievably low $49.95, Mixman Studio is an innovative virtual turntable interface that allows easy loading of up to 16 musical elements at a time. It comes equipped with an extensive library of grooves and samples, from styles including hip-hop, jungle, house, acid jazz, Latin jazz, reggae, funk, world beat, ethnic and ambient. Users can create live performance mixes on the fly or use the studio section of the software to save your mixes as WAV files.

For the musically-gifted, there are a variety of software applications for composing and arranging original music. Cakewalk® Pro AudioTM software is an integrated multi-track MIDI and digital audio environment that allows you to quickly create professional recording projects from start to finish. You can create and print multi-track notations of your arrangements and easily transpose instrument tracks into different key signatures.

With MasterTracks Pro Audio software from Passport Designs, users can edit up to 100 sound files, at once, in the same editing session; mix and blend sounds from existing sound libraries; or easily assemble a perfect solo from different musicial takes. Unlike some digital audio software that rely heavily on expensive hardware peripherals, Pro Audio is designed to make efficient use of the computer's CPU to provide real-time digital audio editing. Pro Audio brings all this digital audio recording capability to Windows PC users for just $295.

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CREATE YOUR OWN BREAK BEATS

Another activity that is popular among today's growing market of hip-hop DJs is the use of break beats in their live mixes. A growing number of savvy DJs are turning to computers to create their own break beat rhythms.

With Sound Forge 4.0 from Sonic Foundry, users have a powerful collection of software tools to perform a wide range of complex sound editing and sampling tasks with ease. Sound Forge comes with a comprehensive palette of processing functions and effects to transform audio samples, sound bites and WAV files, etc., into polished tracks for use with multitrack editing and arranging software to create finished music compositions. Sound Forge's AVI (audio and video interface) file read/write capability makes it possible to edit audio tracks of a video for use in scoring sound tracks for music videos and film production.

Those DJs looking to create and market break beats to the dance music community may want to take a look at Pinnacle Project Studio from Turtle Beach. This complete hardware and software solution for Windows PC users features a sound card offering multitrack hard disk recording and quiet -97dB signal-to-noise ratio, S/PDIF interface for transferring digital audio data to and from your PC, Voyetra's award-winning Digital Orchestrator Plus software, 16-channel MIDI interface, audio cables and an instructional videocassette tape. This complete package is priced at $599, making it one of the most affordable and efficient ways to transform your Windows PC into your own project recording studio.

ENDLESS POSSIBILITIES

Today's advances in digital recording offers endless possibilities for creative musical expression for those willing to embrace this technology. Imagine being able to use a lightweight notebook computer instead of CD players and mixers to perform live mixes of recorded and original music tracks you created. Or, how about using the Internet to preview and purchase new music titles without setting foot outside your door. Or, imagine having your entire music library online and using database software to search for music titles by BPM count, artist name, music category or music style.

These are just a few examples of swhat you can do now and will be able to achieve with tomorrow's computer capabilities. Having said all this, we strongly encourage our readers to explore some of the latest advances in computer-based CD recording hardware and software products. One convenient way to do this is over the Internet. Featured in this article is a list of Web sites offering a host of information on multimedia computers and digital audio recording.

Macs that behave like PCs

With today's Apple Power Macintosh computers featuring PCI expansion slots, Mac users can run a variety of MS-DOS and Windows-based digital recording applications. In addition, there are a number of PCI expansion slot devices, such as sound cards and multi-port adapters, designed for the PC that will also operate on Power Macs. This offers Mac users an affordable option to some of the more expensive digital audio hardware peripherals designed for the Mac.

Apple Computer Inc.
1 Infinite Loop • Cupertino, CA 95014
Tel: 408-996-1010

Internet Web sites

Computer/Software Technology & Terminology:

PC Webopedia
http://www.pcwebopedia.com/
CD-R Reference Library
http://www.octave.com/library.html
Computer News
http://nt.excite.com/162/167/

CD-R Drive Manufacturers:

Creative Labs
http://www.creativelabs.com/
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Software Manufacturers:

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IQS - SAW32
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Passport Designs - Mastertracks
http://www.passportdesigns.com/
Sonic Foundry - Sound Forge
http://www.sfoundry.com.
Voyetra - Pinnacle Project Studio
http://www.voyetra.com.

Sound Card Manufacturers:

Creative Labs - Windows PC
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It's In The Stars

The sky's the limit for Twilight Productions.

From left to right: Glen Smith, Moses Hill and owner of Twilight Productions Bernard Caffaro have been thanking their lucky stars for over 10 years.

Club jocks! Thinking of leaving your secure nightclub gig for the glamorous and independent life of the self-employed mobile? Meet Bernard Caffaro.

Originally from West New York, N.J., Caffaro moved to Miami, Fla. in the early 1980s for the sun and scenery. His first spin palace was the popular Coconut Grove nightclub, Monty Trainers. While at Trainers, he not only developed his style, he developed a following of people who wanted him for their private parties. That was his entree into the Mobile DJ business.

JUGGLING JOBS

It wasn't quite that simple, of course. "I was between working shifts at a nightclub and doing private parties. Trying to cover both was very hard in the beginning. I ran an ad in a local newspaper for club DJs and after a couple of weeks I hired a qualified DJ to cover my shifts in the club while I did the private parties," Caffaro says.

Going out on his own turned out to be a very expensive venture. "Being in high end nightclubs for six years taught me to appreciate quality sound systems; so I had to have the best equipment. My first system consisted of Bozak, Crown, Technics and JBL," Caffaro says. We've been very happy with the equipment combination we have chosen and continue to use the equipment due to reliability, performance and price."

Besides the expenses, Caffaro quickly became aware of other differences between working for himself and working for someone else. For example: no guaranteed paycheck and no paid vacation or sick leave. Then there are insurance payments and taxes. Adding employees to the situation makes it even more complicated. The good part is, Caffaro says, you are your own boss (which is great as long as you like yourself!). You can also expand and promote yourself and your business as you see fit. That is what Caffaro did. His Mobile DJ company, Twilight Productions, was founded in Miami, Fla. in 1983.

THE SECRET TO HIS SUCCESS

When Caffaro decided to use DJ/Emcee teams for every show, he needed to enlarge his staff. Once hired, each new DJ has to go through a four-week training program. The first week focuses on music along with sound system setup and troubleshooting. Week two covers lighting design, setup and troubleshooting as well as mixing techniques. Week three covers weddings, from the ceremony to the last dance, including specialty dances and props.

The final week of training features an overall review, Q & A and a three-hour mock wedding performance. With this program, Caffaro knows he's sending out only qualified DJs to represent his company. In return, he compensates his DJs with cash plus com-

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2. 2 Gemini BD-10 Turntables
*Package includes **FREE** microphone, headphone, needle and cartridge, Gemini Slip Mat and 3 year warranty.*

SEMI PRO DJ PACKAGE — $499.95

1. Lineartech Mixer – 4 channel 6 line with sound effect and echo
2. 2 Lineartech BD-1600 Turntables
*Package includes **FREE** microphone, headphone, needle and cartridge, slip mats and 3 year warranty.*

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1. Soundtek QuickMix 6 – 6 channel power box
2. 2 Pro Red 15" Speakers
*Package includes 2 **FREE** microphones, headphone, all wires and 3 year warranty.*

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1. Gemini 1012, Scratch Master Mixer with Digital Sampler
2. 2 Gemini DD-20 Direct Drive Turntables

OR

1. Gemini 1012, Scratch Master Mixer with Digital Sampler
2. 2 Gemini DD-50 Direct Drive Turntables — $599
*Packages include **FREE** Dj pro mic and slip mats, needle and cartridge, and 3 year warranty.*

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mission. When an event is booked by one of his DJs or Emcees, he or she receives the regular pay for entertaining plus 10 percent of the total event. It's a great way to get his entertainers to sell his service.

CUED IN

Twilight employees are also required to learn the company's cue card system to communicate during a show. "Cue cards are the best form of communication if you use two-man teams," Caffaro attests. "Clients often comment and ask, 'How does the Emcee know what's coming up next?' We just say it's ESP." Teams use a flash card system primarily for specialty dances. "For instance," Caffaro explains, "if I have the twist cued up, I hold up the cue card marked '1-16' indicating CD 1, track 16. All of our staff must have these codes memorized. This keeps the Emcee out where he can work the crowd and keep the energy up."

"My first system consisted of Bozak, Crown, Technics and JBL," Caffaro says. We've been very happy with the equipment combination we have chosen..."

Caffaro's system for hiring employees must work because he's had a lot of success finding good ones that hang around. Moses Hill is Caffaro's number one DJ, emcee, singer, dancer and trainer. "I can't wait until they start cloning people," says Caffaro jokingly of Hill.

MOVING ON UP

By the end of '83, Caffaro was booked just about every weekend. There was enough overflow work to put another system into action. In 1985 he moved to West Palm Beach, leaving three systems in Miami. By the end of '88, Twilight owned seven sound systems and four lighting systems.

In 1992, he moved to Port St. Lucie. There are currently seven systems in operation. These systems cover an area from Fort Lauderdale to Palm Bay and west to Tampa. All other events south of Fort Lauderdale and north of Palm Bay are subbed out to other qualified mobile companies. "We cover the entire state of Florida with 90 percent of our business being referrals," Caffaro says proudly. This year we have three out-of-state weddings, two in North Carolina and one in Georgia. About 85 percent of Twilight's business is in weddings. "Management takes up most of my time," says Caffaro, who's 40 years old, "but I still run system A. This past year, Moses and I did approximately 110 events."

This year Twilight Productions will be moving into a four-office multi-service store front, which will also house entertainment-related businesses (i.e. limo, caterer, and photographer). This should prove to be an excellent opportunity for increased business for all involved. It's also great for the wedding clients who will be able to do one-stop shopping.

"I grew up in a very musically inclined family. The radio was always on and when I was out I had a portable with me," Caffaro says. By the time I was 12 I knew I wanted to be in the music business. At 17 a good friend of mine gave me a job playing music three nights a week in his bar, which got the whole thing started." That was 24 years ago for this DJ. Today he has a successful and prospering business, a lovely wife and a two-year-old son. The sky is truly the limit.

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BY STEVE WOZNIAK

DJ Power

Saied Motaei has a whole world of music in his hands.

Saied Motaei displayed his wares, DJPower software that is, at the Mobile Beat 1998 DJ Show & Conference in Las Vegas.

It's not often that you meet someone who is an engineer and inventor, who also happens to be a Mobile DJ and folk dance instructor. Perhaps mom was right. "See what can happen when you just apply yourself?"

IN THE BEGINNING...

Not so long ago, in a land far, far away, Saied Motaei emigrated from a province in the former Soviet Union to the United States in search of new challenges. His first endeavor was to graduate from Cal Poly/San Luis Obispo with a bachelor of science degree in engineering. While attending college and working part time to finance his education, he also studied folk dancing as a hobby. It wasn't until he attended Washington State University to obtain his master's in engineering that he became a professional instructor and stage performer in international folk dancing.

In 1980, Motaei moved to San Jose, Calif. In addition to his full-time job as an engineer, he also taught folk dancing several times a week at local universities and was hired to entertain at various ethnic, religious, and wedding celebrations. At his performances, Motaei felt the frustration of needing to run back and forth from the dancefloor to operate his music. This was amplified by the difficulty of finding the exact beginning of a song on a cassette, and the inferior sound quality of the mediums that he was using. "Somehow," he thought, "there must be an easier way to do this!"

TECHNOLOGY TO THE RESCUE

Computer sound cards became commercially available in the early '90s. "That's when I first thought about recording dance songs onto a computer hard drive," Motaei said. He quickly discovered that the huge file size required and the 20-second delay between each song made this use impractical for professional performances.

Two years later, the first integrated program for playing music became available. "Using Microsoft's Excel program, I was able to complete the connection between creating a song list with a corresponding play button for immediate playback," Motaei recalled. "This was an important first step."

In 1996, Motaei joined a group of engineers who developed the first integrated program to record and play back songs from a song list in MPGII format (which is now a standardized audio/video format). "I was finally able to compress songs into smaller files and store them on a commercially available hard drive," Motaei said. It was at this point that all the pieces of the puzzle began to fit together and Motaei

The DJPower Advantage

There are many pros to using this software program at an event, such as:

- **CD-sound quality**
- **Faster access to songs**
- **No lost CDs**
- **Entire song list automatically alphabetized**
- **Can store playlist from events up to one year**
- **No more need to carry CDs, etc., to every site**
- **No more skips in songs because of a shaky dancefloor**
- **Ability to change speed of songs (variable pitch control)**

Special Features of DJPower Software

Using this program and a computer's CD-ROM, operators are able to record songs directly from a CD onto the hard drive. Depending on the amount of compression selected, only 1 mb/per-minute of music is required to store the songs onto a hard drive. This can translate into an average of 12 hours of stereo music on 1 gb (twice as much if recorded in mono). By carrying additional external plug-in hard drives, there is virtually no limit to the number of songs that you can carry.

A self-explanatory drag and drop operation for all file operations, including recording and playback of songs, is available to guide the operator through each step. You can edit, cut, and paste songs anywhere into a pre-planned playlist, save it, and then play it back on site... or 12 months later! The program also remembers any adjusted pitch and volume changes. Audio playback through WAV files is at 44.1 kHz, 16-bit stereo.

As an added bonus, you can record a video of a performance and then add it through the program into your hard drive for presentations to potential customers. In other words, this software program is very easy to navigate, offers lots of flexibility, and sounds great at a performance. What more could a DJ ask for?

At his performances, Motaei felt the frustration of needing to run back and forth from the dancefloor to operate his music... "Somehow," he thought, "there must be an easier way to do this!"

was able to reach several other milestones that were necessary to obtain his goal: DJPower software.

TEST DRIVE

After speaking with Motaei and visiting his Web site (www.djpower.com) to check out the specs, I decided to give the program a test spin.

First, I loaded the program into my laptop computer. Next, using the DJPower software, I digitally recorded songs from my laptop's CD player into the hard drive. It only took about 30 seconds per song, or 10 minutes per CD to accomplish this task. I was pleasantly surprised to discover how easy it was to master this critical step. Finally, after practicing a few times with the playback operation, I decided that I was ready to give it a go at an actual performance.

IT'S SHOW TIME!

I set up my notebook computer on top of my standard sound system to offer a more professional looking appearance. Although not required, I used wires to connect the stereo output jacks from the rear of my laptop into the input of a standard mixer. Since DJPower has its own fully integrated mixer, users also have the option of bypassing a stand-alone mixer and connecting directly into an amplifier.

To play music at the event, I simply highlighted the song title in the database that I had previously created and clicked on "play." Like magic, the "world's smallest professional DJ sound system" came to life. I used the program's audio mixer icon to smoothly blend one song into another. Remote music start/stop operations are also available through this software.

A few audience members came over to inspect what I was doing and were very impressed with this new technology. After asking me several questions about the new program, one guest suggested that I contact her company's human resources department regarding entertainment at their next company dinner dance. I didn't need any more proof than that; I was onto something hot!

BUT THERE'S MORE

Motaei has also patented other unrelated inventions that have received both national and international recognition; they include an electric car for his personal use and a voice coil driven ultrasound probe that the medical profession snatched up. Right now, however, DJPower is in the center of his plate. According to Motaei, "I have future plans to add to the software program a beats-per-minute (BPM) counter, beat mixing, and MPGIII."

For additional information regarding DJPower, contact Saied Motaei at (650) 964-5339 or visit his Web site at www.djpower.com.

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WESTERN STARLIGHT

The Rebirth of Country Dance...

and the growth of nontraditional country music!

BY HILLBILLY RICK

For DJs whose performances centered around country music and dance, the early part of the '90s was fat city. Unfortunately, country peaked halfway through the '90s and the business started to look pretty lean. But I wasn't worried, because I'm old enough to know that history repeats itself. And it looks like it's about that time again. Country, I predict, should soon experience a rebirth in popularity, but with a new twist.

As I travel to dance clubs and events across the United States, DJs and dancers are telling me that the country dance decline has, at worst, leveled off and, at best, is on the rebound. What's different, however, is the music people are dancing to. Country line dances of the 21st century may not require "country" music. Does that mean the end of country music as we know it? Or is country music simply evolving? Only time will tell.

THAT'S NOT COUNTRY

You don't have to think back very far to remember when country music (known as country & western) was synonomous with cowboys, hard luck stories, truckers and cheatin' lovers. That all changed in the late 1980s as country music revamped its image with a new breed of young, hip, attractive artists. With them came a full card of fun and accessible dances.

Then came the country dance craze of the early '90s with dance tunes like *Achy Breaky Heart, Boot Scootin Boogie, Trashy Women, Watermelon Crawl* and *Baby Likes To Rock It.* While none of these songs fit the "traditional" country music criteria defined by the music that preceded it, they were sold as country songs and did really well in clubs.

Country music sales, however, peaked in the fall of 1994 as interest among line dancing began to wane.

WHATEVER WORKS

In an effort to market music to the masses via radio, record labels have

Country line dances of the 21st century may not require "country" music. Does that mean the end of country music as we know it?

Top seven reasons for the decline of dance

1. Dancers Don't Drink!

2. Egos and competitive spirits of the instructors.

3. Dancers Don't Drink!

4. Failure to teach enough of the same dances in the same area.

5. Too many dance clubs opening at once.

6. Dancers Don't Drink!

7. Failure to play music that dancers want to hear.

almost totally abandoned dancers. As a result, country music sales to the public have deteriorated by as much as 20 percent, compared to other music categories.

In the last five years, the biggest dance crazes have been associated with Latin music (i.e. Macarena). Like a chameleon changing color to survive, the country dance community has had to adapt or face extinction. The introduction of noncountry songs at clubs, which were formerly all country, is the reason for this new excitement in the dance community. Songs like *Swamp Thing* and *Cotton Eyed Joe* re-ignited country dance. Other songs like *Ride That Train, Staying Alive, Rocky Top 96* (not a country song!) have all had their moment in the spotlight at clubs all over the world. Even *Ghost Riders* and *Jose Cuervo*, both originally country songs, are now done in a hot "country techno" style.

DRAWING THEM IN

Country DJs are playing more and more noncountry music and it's bringing dancers back into the clubs. If your crowd could use a kick, maybe it's time to expand your playlist. Be careful though; when you first start mixing in noncountry music, you run the risk of offending the country music diehards. Most of the time you will find that your early crowd is the main country crowd so limit your noncountry songs during this time. That group normally doesn't drink much and usually heads out the door early.

After playing a few strong country songs go into a noncountry song and then back into a strong country song. As the night wears on, play the music that makes your club the most money, as well as any requests. Later in the night, you can try *Rocky Top, Swamp Thing, Cotton Eyed Joe, Road Runner*, with some top 40 or pop songs thrown in. By eleven o'clock or so the music should change over to what the young crowd wants to hear.

The bottom line is that music changes. Our job is to go with the flow and to play what people want to hear and dance to; even if that means going to noncountry music to keep our country dancers happy.

To reach "Hillbilly" Rick, write Hillbilly Rick, R 2 Box 150 A, Haubstadt, IN 47639, or phone: (812) 867-3401, fax: (812) 867-1082, e-mail: hillbillyr@aol.com, or find him on the Web at www.hillbillyrick.com

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What's in a Name?

Regardless of what it's called, it's music for the century and your audiences want it!

Today's music scene is lush with new spin-offs of Techno. As noted in the "Techno Prisoners" article in this issue, these spin-offs can consist of everything from the creations of young nonmusicians with the use of samplers and turntables to the experienced, well-crafted sounds of professional musicians that have been putting out techno music for some time. In the DJ booth trenches of both Mobile and Club Jocks, the playing of Techno, most recently referred to as "Electronica," can leave a DJ stumped, as the variety of styles and new names are numerous and the popular requested "Techno" titles are much fewer. There is no separation between Techno and current dance music (except of course for those hard-core electrons), so sticking with leading dance compilations will always offer a significant Techno/Electronica influence. In the music ahead I've included two new compilations that illustrate just how diverse the music is. As always, my suggestion is: Don't be influenced by what it's called. If it's good, play it!

In addition this month I'll tell you about the release, finally, of "I Love You" by the Climax Blues Band on a legal and inexpensive compilation. We are also going to take a look at a bit of rock, a bit of soul, a great Israeli party, a bit of Latin, and two parties in a jewel box.

BY FRED SEBASTIAN

— MUSIC LISTS —

With the talk of Techno still being hot and climbing in popularity, the timely new release of "DIGITAL EMPIRE ELECTRONICA'S BEST" is no coincidence. Electronica is being called today's dance music. This double CD features many of today's biggest names and tracks. Sample this...

No Good (Start The Dance) ..... PRODIGY
Take California ..... PROPELLORHEADS
Funky Back Home ..... DUBTRIBE SOUND SYSTEM
Busy Child ..... THE CRYSTAL METHOD
Fructose ..... JOEY JUPITER
Ciao ..... EMPIRION
Majick ..... KEOKI
Roots ..... MARK VERBOS
Cop Car ..... JOEY BELTRAM
Absurd ..... FLUKE
Choose Life ..... PF PROJECT
Shnowed In ..... HAWKE
Block Rockin' Beats ..... THE CHEMICAL BROTHERS
Smiles ..... ATOMIC BABIES
Hipgnosis ..... ELECTRIC SKYCHURCH
Get Yourself Organized ..... HEADRILLAZ
Subconscious ..... RABBIT IN THE MOON
Flaming June ..... BT
Nude Photo .. DERRICK MAY (RHYTHM IS RHYTHM)
Going Out Of My Head ..... FATBOY SLIM
One 4 Da Head ..... BUZZ FIEND
Refuse To Fight ..... FRANKIE BONES
Born Slippy ..... UNDERWORLD
414 ..... DOORMOUSE

"TECHNO MIX '98" is a new release that jumps back a few years with classic dance hits and a good taste of what's made Techno more mainstream. Tracklistings are:

Back In The U.K. (Tom Wilson Remix) ..... SCOOTER
What's Up (4B's Mix) ..... DJ MIKO
Mr. Vain (Radio Edit) ..... CULTURE BEAT
Bombscaro (94 US Mix) ..... 2 BAD MICE
James Brown Is Dead ..... L.A. STYLE
Higher State Of Consciousness (Original Tweekin' Acid Funk Edit) ..... JOSH WINK
Mr. Kirk (Energize) (Radio Version) ..... 4 HERO
Reach (Alcatraz Lil' Mo Got Gang Banged) ..... LIL' MO YIN YANG
Jump! ..... THE MOVEMENT

Swamp Thing (Southern Comfort Mix) ..... THE GRID
Speed (Radio Edit) ..... ALPHA TEAM
I Wanna Be A Hippy (Flamman & Abraxas Radio Mix) (Clean Version) ..... TECHNOHEAD

If you wait long enough you can get just about anything on a compilation CD. "I Love You" by The Climax Blues Band is one of those long sought after tracks that's been impossible to get except for overpriced pirated CDs or box sets. Here it is! The original version is over four minutes and featured as a bonus track on the CD "TREASURED TUNES Volume 7." This is a collection of one-hit wonder oldies. Tracks are:

I Promise ..... JIMMY CASTOR & THE JUNIORS
Peanuts ..... LITTLE JOE & THE THRILLERS
Get A Job ..... THE MILES BROTHERS
The Purple People Eater ..... SHAB WOOLEY
Wiggle, Wiggle ..... THE ACCENTS
Tell Him No ..... TRAVIS & BOB
The Wang Dang Taffy-Apple Tango ..... PAT BOONE
Uh! Oh! ..... THE NUTTY SQUIRRELS
Go, Jimmy, Go ..... JIMMY CLANTON
I'll Be There ..... DARNITA
September In The Rain ..... DINAH WASHINGTON
Monster Mash ..... BOBBY "BORIS" PICKETT ..... & THE CRYPT-KICKERS
Bobby's Girl ..... MARCIE BLANE
The Bounce ..... THE OLYMPICS
The Boy Next Door ..... THE SECRETS
Outside The Gates Of Heaven ..... LOU CHRISTIE
Beautiful People ..... KENNY O'DELL
Playgirl ..... THEE PROPHETS
Je T'aime...Mon Non Plus ..... SERGE GAINSBOURG ..... & JANE BIRKIN
I Love You ..... CLIMAX BLUES BAND

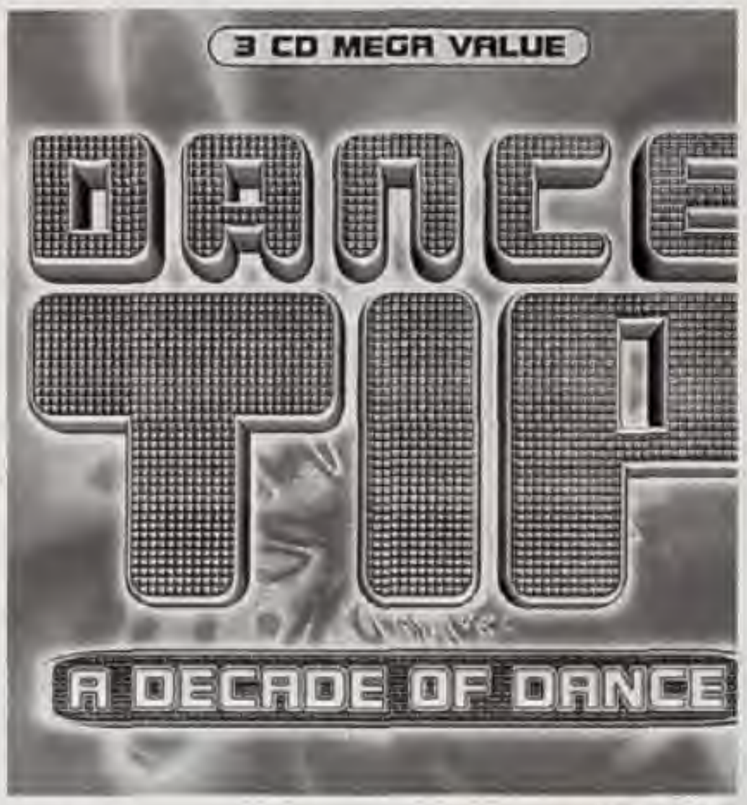
Featured here in last month's issue among the top best seller compilations of 1997 was *Party Time Vols. 1 & 2*. Now "PARTY TIME Volume 3" looks to carry the torch with another great party compilation. Tracks are:

Superfreak ..... RICK JAMES
Brown Eyed Girl ..... VAN MORRISON
Good Vibrations ..... BEACH BOYS
Rasputin ..... BONEY M.
Girl You Know It's True ..... MILLI VANILLI
Pump Up The Jam ..... TECHNOTRONIC
Get Ready For This ..... 2 UNLIMITED
Black Betty ..... RAM JAM
What I Like About You ..... ROMANTICS
The Heat Is On ..... GLENN FREY
Rock This Town ..... STRAY CATS
Surely (I Love You) ..... COLIN JAMES
The Twist ..... CHUBBY CHECKER
Do You Love Me ..... CONTOURS
Girls Just Wanna Have Fun ..... CYNDI LAUPER
Dancing With Myself ..... BILLY IDOL
Bad Bad Leroy Brown ..... JIM CROCE
Push It ..... SALT 'N' PEPA
Walk This Way ..... RUN DMC
It Takes Two ..... ROB BASE & DJ EZ ROCK
Samba De Janeiro ..... CARRILIO
Pass The Dutchie ..... MUSICAL YOUTH
It's My Party ..... LESLIE GORE

Another all-time top selling compilation "BEST PARTY ALBUM IN THE WORLD... EVER! is now all new. Released with the same name, even though the first issue is still available, this new compilation is yet another complete party on two CDs. Tracks are:

Da Ya Think I'm Sexy . N-TRANCE w/ ROD STEWART
Tubthumping ..... CHUMBAWAMBA
Spice Up Your Life (Morales Radio Edit) ..... SPICE GIRLS
Ecuador ..... SASH w/ RODRIGUEZ
Samba De Janeiro ..... BELLINI
Freed From Desire ..... GALA
You Sexy Thing ..... HOT CHOCOLATE
Stayin Alive ..... N-TRANCE
Y.M.C.A. ..... VILLAGE PEOPLE
ABBA MEDLEY ..... STARSOUND
Don't You Want Me ..... THE HUMAN LEAGUE
The Jean Genie ..... DAVID BOWIE
The Best ..... TINA TURNER
Walk This Way ..... RUN DMC w/ AEROSMITH
Get Down Tonight ..... KC & THE SUNSHINE BAND
Celebration ..... KOOL & THE GANG
Everybody Dance ..... CHIC
D.I.S.C.O. ..... OTTAWAN
Lambada ..... KAOMA
Macarena ..... LOS DEL MAR
Gloria Estefan Miami Hit Mix Megamix ..... GLORIA ESTEFAN
Wannabe ..... SPICE GIRLS
I Wanna Be The Only One (Bi\oskat Main Mix) ..... ETERNAL w/ BEBE WINANS
Everybody (Backstreet's Back) . BACKSTREET BOYS
Party People... Friday Night 911
Fastlove (Forthright Edit) ..... GEORGE MICHAEL
Baby Come Back ..... PATO BANTON ..... w/ ROBIN & ALI CAMPBELL
Baggy Trousers ..... MADNESS
Boombastic ..... SHAGGY
Hey Now (Girls Just Wanna Have Fun) ..... CYNDI LAUPER
BEATLES MEDLEY ..... STARSOUND
I Get Around ..... THE BEACH BOYS
Reet Petite ..... JACKIE WILSON
The Locomotion ..... LITTLE EVA
Daydream Believer ..... THE MONKEES
Hi Ho Silver Lining ..... JEFF BECK
Oh Pretty Woman ..... ROY ORBISON
Respect ..... ARETHA FRANKLIN
Come On Over To My Place ..... THE DRIFTERS
I Only Want To Be With You ... DUSTY SPRINGFIELD
The Time Warp ..... DAMIAN
Ooh Aah Just A Little Bit ..... GINA G
5,6,7,8 ..... STEPS
Cotton Eyed Joe ..... REDNEX
Always Look On The Bright Side Of Life ..... MONTY PYTHON

Box sets continue to prove that, even with duplicating titles you may already own, there is great convenience in having CDs where virtually all the tracks are popular and playable. Most of the tracks on "DANCE TIP A DECADE OF DANCE" continue to fill dancefloors today. Here are the tracks on this three CD set:



Insomnia ..... FAITHLESS
One And One ..... ROBERT MILES
You're Not Alone ..... OLIVE
Feeling Good ..... HUFF & HERB
Never Gonna Let You Go ..... TINA MOORE
Closer Than Close ..... ROSIE GAINES
Show Me Love ..... ROBIN S
You Got The Love ..... SOURCE w/ CANDI STATON
Ready Or Not ..... THE COURSE
People Hold On ..... LISA STANSFIELD
R.I.P. Groove ..... DOUBLE 99
Movin' On Up ..... M PEOPLE
Remember Me ..... BLUEBOY
Ride On Time ..... BLACK BOX
Hideaway ..... DE' LACY
Swamp Thing ..... THE GRID
Don't You Want Me ..... FELIX
X-Files ..... DJ DADO
Offshore ..... CHICANE
Children ..... ROBERT MILES
Ebeneezer Goode ..... THE SHAMEN
I Luv U Baby ..... THE ORIGINAL
The Real Thing ..... TONY DiBART
Ain't No Love (Ain't No Use) ..... SUB SUB ..... w/ MELANIE WILLIAMS
Rhythm Is A Dancer ..... SNAP
Theme From S'Express ..... S'EXPRESS
U Sure Do ..... STRIKE
Oh La La ..... 2 ELVISSA
I'm Gonna Get You ..... BIZARRE INC.
Boom! Shake The Room ..... JAZZY JEFF ..... & FRESH PRINCE
Jump Around ..... HOUSE OF PAIN
She's Got That Vibe ..... R. KELLY
Gonna Give You Devotion ..... NOMAD
I Believe ..... HAPPY CLAPPERS
Waterfall ..... ATLANTIC OCEAN
Move Your Body ..... XPANSIONS

Where Love Lives	ALISON LIMERICK
Gangsta's Paradise	COOLIO w/ L.V.
No Limit	2 UNLIMITED
It's My Life	DR. ALBAN
What Is Love	HADDAWAY
Macarena	LOS DEL RIO
Where Do You Go	NO MERCY
Everybody (Backstreet's Back)	BACKSTREET BOYS
Flava	PETER ANDRE
Another Night	REAL McCOY
Everybody's Free	ROZALLA
Da Ya Think I'm Sexy	N-TRANCE w/ ROD STEWART
The Key, The Secret	URBAN COOKIE COLLECTIVE
Run To You	RAGE
Guaglione	PEREZ PRADO
The Power	SNAP
Getaway	MAXX
Oh Carolina	SHAGGY
Scatman	SCATMAN JOHN
Don't Let The Feeling Go	NIGHTCRAWLERS
5,6,7,8	STEPS
Baby I Love Your Way	BIG MOUNTAIN

For many years the "NOW" series of compilations from the U.K. has offered consistent collections of new and breaking top 40 hits. A bit pricey, each two-CD set retails for as high as $39.99. However, followers that have been buying each new release (and there are many) are rarely disappointed. Always combining a variety of music genres, its success is from top acts and top tracks. The tracklisting for "NOW #38" goes like this:

Tubthumping	CHUMBAWAMBA
Spice Up Your Life	SPICE GIRLS
Where's The Love	HANSON
Picture Of You	BOYZONE
As Long As You Love Me	BACKSTREET BOYS
Angel Of Mine	ETERNAL
Raincloud	LIGHTHOUSE FAMILY
Got 'Til It's Gone	JANET JACKSON
You've Got A Friend	BRAND NEW HEAVIES
I Know Where It's At	ALL SAINTS
Arms Around The World	LOUISE
Freed From Desire	GALA
Stay	SASH! w/ LA TREC
Sunchyme	DARIO G.
Never Gonna Let You Go	TINA MOORE
You Sexy Thing	HOT CHOCOLATE
Do Ya Think I'm Sexy	N-TRANCE w/ ROD STEWART
Phenomenon	LL COOL J
Party People... Friday Night	911
Maria (Uno, Dos Tres)	RICKY MARTIN
Samba De Janeiro	BELLINI
Free	DJ QUICKSILVER
Yesterday	WET WET WET
You Have Been Loved	GEORGE MICHAEL
The Drugs Don't Work	THE VERVE
Stand By Me	OASIS
All You Good Good People	EMBRACE
Don't Leave	FAITHLESS
Karma Police	RADIOHEAD
James Bond Theme	MOBY
Choose Life	PF PROJECT w/ EWAN McGREGOR
Lazy Days	ROBBIE WILLIAMS
A Life Less Ordinary	ASH
Black Eyed Boy	TEXAS
Bitch	MEREDITH BROOKS
Janie, Don't Take Your Love To Town	JON BON JOVI

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I'm So Lonely ..... **CAST**
Earthbound ..... **CONNER REEVES**
Lonely ..... **PETER ANDRE**
4 Seasons Of Loneliness ..... **BOYZ II MEN**

The long time series of the "Best... Album In The World Ever!", which has always been a great source for current top 40 alternative and rock, has now released the "BEST...(INDIE) ANTHEMS IN THE WORLD EVER!". A best of the best compilation, it's loaded with two CDs of excellent, upbeat, often danceable, pop rock hits. Tracks are:

Tubthumping ..... **CHUMBAWAMBA**
Parklife ..... **BLUR**
Love Is The Law ..... **SEAHORSES**
North Country Boy ..... **THE CHARLATANS**
The Day We Caught The Train ..... **OCEAN COLOUR SCENE**
Alright ..... **SUPERGRASS**
Tattva ..... **KULA SHAKER**
Place Your Hands ..... **REEF**
Creep ..... **RADIOHEAD**
Swallowed ..... **BUSH**
Scooby Snacks ..... **FUN LOVIN' CRIMINALS**
This Is A Call ..... **FOO FIGHTERS**

Nancy Boy ..... **PLACEBO**
Breathe ..... **PRODIGY**
Girl From Mars ..... **ASH**
Weak ..... **SKUNK ANANSIE**
You Love Us ..... **MANIC STREET PREACHERS**
Block Rockin' Beats ..... **THE CHEMICAL BROTHERS**
Born Slippy ..... **UNDERWORLD**
Open Up ..... **LEFTFIELD / LYDON**
The Drugs Don't Work ..... **THE VERVE**
Street Spirit (Fade Out) ..... **RADIOHEAD**
There She Goes ..... **THE LA'S**
Stupid Girl ..... **GARBAGE**
Disco 2000 ..... **PULP**
Trash ..... **SUEDE**
Sit Down ..... **JAMES**
Alright ..... **CAST**
Life Of Riley ..... **THE LIGHTNING SEEDS**
The Changingman ..... **PAUL WELTER**
Novocaine For The Soul ..... **EELS**
Peaches ..... **THE PRESIDENTS OF THE UNITED STATES OF AMERICA**
Fools Gold ..... **STONE ROSES**
Hope Street ..... **LEVELLERS**
Yes ..... **McALMONT / BUTLER**
Wide Open Space ..... **MANSUN**
Heroes ..... **DAVID BOWIE**
Song 2 ..... **BLUR**
Caught By The Fuzz ..... **SUPERGRASS**
Lust For Life ..... **IGGY POP**
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Mid-America DJ CONVENTION
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either part or full-time classic soul programming. This new release "MOST BEAUTIFUL SOUL ALBUM ON EARTH" captures many top classics and legends of soul and R&B. The two-CD set contains:

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I Believe I Can Fly ..... R KELLY
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Just The Way You Are ..... BARRY WHITE
(You Make Me Feel Like A)
Natural Woman ..... ARETHA FRANKLIN
Goodbye Heartbreak ..... LIGHTHOUSE FAMILY
Get Here ..... OLETA ADAMS
So Close ..... DINA CARROLL
Love TKO ..... TEDDY PENDERGRASS
Killing Me Softly With Her Song LUTHER VANDROSS
Earthbound ..... CONNER REEVES
Everything ..... MARY J BLIGE
When You Tell Me That You Love Me .. DIANA ROSS
Forget Me Knots ..... PATRICE RUSHEN
Being With You ..... SMOKEY ROBINSON
Lovely Day ..... BILL WITHERS
Suddenly ..... BILLY OCEAN
Wishing On A Star ..... ROSE ROYCE
My Girl ..... OTIS REDDING
Sexual Healing ..... MARVIN GAYE
Sign Your Name ..... TERENCE TRENT D'ARBY
Give Me A Little More Time ..... GABRIELLE
Wonderful Tonight ..... DAMAGE
Feel So High ..... DESREE
After The Love Has Gone ..... EARTH WIND & FIRE
How 'Bout Us ..... CHAMPAIGN
Between The Sheets ..... ISLEY BROTHERS
Betcha By Golly Wow ..... STYLISTICS
Woman In Love ..... THREE DEGREES
Tonight I Celebrate My Love ..... PEABO BRYSON
..... & ROBERTA FLACK
Shake You Down ..... GREGORY ABBOTT
Come Into My Life ..... JOYCE SIMS
Do What You Do ..... JERMAINE JACKSON
Never Knew Love Like This Before
..... STEPHANIE MILLS
Could It Be I'm Falling In Love . DETROIT SPINNERS
I Care ..... SOUL II SOUL w/ CHARLOTTE
Heartbreaker ..... DIONNE WARWICK
Tired Of Being Alone ..... AL GREEN
Gimme Your Love ..... CURTIS MAYFIELD

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I Like It ..... MIAMI ALL STARS
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El Baile Del Perrito ..... GUAYACAN
Fiesta Caliente ..... D.J. SPICE
Fiesta De Boi Bumba ..... CARIOCA BAND
Mueve Tu Cu Cu ..... PUNTA ESTE
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BY ART BRADLEE

Tesh-*timony*

John Tesh scores with a new, soon-to-be-classic wedding song appropriate for the reception or ceremony.

We recently had the pleasure of spending some time with John Tesh to discuss his newest CD, *Grand Passion*. Why would John Tesh, former co-host of *Entertainment Tonight* and renowned musician, contact *Mobile Beat*? Once you hear the featured track on the CD, "Give Me Forever (I Do)," the answer will be obvious. The song, with vocals by Grammy Award winner James Ingram, has all the makings of a *Mobile Beat* Top 200 favorite in the "Bridal" category. *Grand Passion* will, no doubt, do as well as his last two efforts, *Live At Red Rocks* and *Avalon*. Both of these CDs, which were backed by Public TV concerts, rocketed Tesh to the top in popularity among New Age and M.O.R. listeners.

ROAD TO SUCCESS

Tesh started playing piano and trumpet at age six. While at North Carolina State, he studied both music and communications. Since then he has worked as an investigative reporter, news anchor, and anchor at WCBS, the CBS affiliate in New York City.

A three-sport varsity athlete in school, Tesh was then hired as a sports commentator by CBS, which took him to Europe to cover the infamous Tour de France bicycle race. Calling upon his love and interest in music, John composed the original music to accompany the event. His inspiring instrumental brought a flood of calls from viewers asking where they could get a copy of the recording.

A short time later, Tesh left CBS for the comfortable co-host's chair of the syndicated newsmagazine *Entertainment Tonight*. For the next 10 years, he balanced his duties on *ET* while building a career as a recording artist. Rather than shop his music to a record label and work for somebody else, John manufactured his own music. His first project, the Tour de France cassette, sold over 30,000 copies. The rest, as they say, is history. For more information about John Tesh, you can access his Web site (www.tesh.com).

THE TIE TO DJS

Tesh told us he has hired DJs for various events and has a deep respect for excellent DJ Entertainers who can read a crowd and get them to react. He doesn't begrudge the fact that more and more DJs are performing at weddings, once the lodestone of bands and orchestras.

Tesh confesses he didn't set out to write a "wedding song" when he composed "Give Me Forever (I Do)." It was after collaborating with Ingram, Carter Cathcart and Juni Morrison, and hearing the lyrics as only Ingram could deliver, that he felt the song had commercial potential. According to Tesh, Ingram is a "very deep person, both spiritually and religiously. Ingram wanted to compose a song he could sing at his own wedding... not necessarily a 'pop' song." Like other timeless wedding classics, this song has everything a bride and groom want to express to each other during their first dance as husband and wife. When we played the song for several wedding DJs in this area, the response was very positive. The melody is exceptional and the lyrics are right on. All who heard the song agreed, however, that as a dance song it is too slow. We suggest you up the pitch by 7 or 8 percent; it makes the song much more danceable and won't drag down the momentum of the moment.

The next time you consult with a bride and groom at whose wedding reception you'll be performing, recommend "Give Me Forever (I Do)" as their first dance song. Play it for them. If they have a first dance already selected, offer it as a slow dance selection or for during dinner. This song is also perfect for play at the wedding ceremony. With lyrics sure to bring tears to even the most hardened souls, "Give Me Forever (I Do)," will be around "Forever and Ever, Amen!"

To listen to other excerpts from *Grand Passion*, on GTSP Records, call (888) 270-TESH (8374), access code 3121.

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BY MARK JOHNSON

I have it... but I won't play it

Sometimes it's tough not to play a request.

What good DJ doesn't take pride in having the most comprehensive collection of music possible? It's a constant struggle between bringing more discs than is physically feasible and too few discs to cover every request. Then, just when you think you have the most useful portable library, you get hit with a surprise: A guest requests a song that you actually have!

It happened to me at a holiday party last December. A guest requested some "country music." I made the mistake of showing him a country compilation disc. I was expecting a request for Mary Chapin Carpenter, LeAnn Rimes or a popular line dance. When he saw Johnny Paycheck's "Take This Job and Shove It," he got all excited and started demanding I play it. It was obvious that this was some wiseguy with a stick up his trousers about something, and he just wanted to zing the boss. He was very persistent... to the point of being obnoxious.

Although the song is acceptable at retirement parties, or maybe some corporate holiday parties, this was a small family owned company... one I would gladly work for as an employee. I've known the owner for years. He is very generous to his employees regarding wages, benefits and even personal contributions to help his employees out.

THE BALL'S IN MY COURT

My first defense against playing an inappropriate song was shattered. I couldn't tell him I didn't have it because, at the time, he was holding it. With all objective reasoning gone, now I had to work with subjective reasoning. I told him that I usually play the song only at retirement parties and it was not appropriate now. He didn't care, he just wanted it played. I told him I would run it by the client (usually a good tactic to defer responsibility), but he caught on that I was trying to stall him.

Knowing that the company was picking up the entire tab for this Christmas party, including a five-hour open bar, caused me to further disagree with the guest. I reminded him of the fact that the boss was picking up the tab for around 120 people. Playing the song would just be an insult. But he continued to insist that many of the employees (meaning him) would get a kick out of it.

I held my ground, yet the guest got more insistent. I didn't want to use the old line "I might try to fit it in later" because I knew he wouldn't buy it.

Typically I don't really care what songs are played at parties like this. I can usually get away with a loose playlist of music, as most guests at parties are receptive to a DJ's decision regarding popular music. There are, however, times when requests come in from left field that don't match the event at all, like: Guns N' Roses at a wedding, The Carpenters at a school dance, Dan Fogelberg at a sweet 16 party, Barry Manilow at anything. I play for different kinds of events and tend to drag the same collection of music to each one.

DJ 1 - GUEST 0

Before long the guest was threatening to make certain that I would not be hired for next year's party should his request be ignored. I wasn't too worried; it didn't sound like he would be with the company long enough to see the threat through.

Whether it's a school dance, wedding or company party, I always defer the final decision to the person who's signing the check. After all, they're the most responsible for the party and don't need any problems that can be avoided.

In the past, I have asked the advisor or principal at a school dance if Billy Idol's "Mony Mony" was appropriate, while advising them of the alternate lyrics that the students would no doubt provide. Half the time they thought it was harmless and other times they were glad that I brought it to their attention and asked me not to play the request.

Bottom Line: If there's any doubt about a song being appropriate, ask. In my case, I asked the owner of the company and he actually guessed who requested it and asked it not be played. Enough said. Despite getting cozy with the clients before and during their party, we have no place in their internal problems except to take a neutral position.

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Get Off Of My Cloud	Rolling Stones	6
Paint It Black	Rolling Stones	7
Mother's Little Helper	Rolling Stones	8
Jumpin' Jack Flash	Rolling Stones	9
Honky Tonk Woman	Rolling Stones	10
Brown Sugar	Rolling Stones	11
Beast Of Burden	Rolling Stones	12
Miss You	Rolling Stones	13
Emotional Rescue	Rolling Stones	14
Start Me Up	Rolling Stones	15
Wild Horses	Rolling Stones	16
Ruby Tuesday	Rolling Stones	17

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If I Ever Love Again	Norwood, Daron	2
Another Year Of Love	Greenwood, Lee	3
River Of Time	Judds, The	4
Guardian Angels	Judds, The	5
And Still	McEntire, Reba	6
Climb That Mountain High	McEntire, Reba	7
How You Tell Me	McEntire, Reba	8
They Asked About You	McEntire, Reba	9
Cry Wolf	Shaw, Victoria	10
Eight Feet High	Campbell, Stacy Dean	11
Geronimo	Childs, Andy	12
Hometown Boy	Restless Heart	13
Looking For The Light	Trevino, Rick	14

CD SD 0012

The Heart Is A Lonely Hunter	McEntire, Reba	1
This Woman And This Man	Walker, Clay	2
Thinkin' About You	Yearwood, Trisha	3
Little Miss Honky Tonk	Brooks & Dunn	4
I Was Blown Away	Tillis, Pam	5
Give Me One More Shot	Alabama	6
Refried Dreams	McGraw, Tim	7
So Help Me Girl	Diffie, Joe	8
The Keeper Of The Stars	Byrd, Tracy	9
Looking For The Light	Trevino, Rick	10
Where I Used To Have A Heart	McBride, Martina	11
Sea Of Cowboy Hats	Wright, Chely	12
Bad Dog No Biscuit	Norwood, Daron	13
Adalida	Strait, George	14

CD SD 0304

America	Standard	1
Auld Lang Syne	Standard	2
Bicycle Built For Two	Standard	3
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You'll Never Know	Mindy McCready	6
Dream Walkin'	Toby Keith	7
One Step Ahead Of The Storm	Tracy Lawrence	8
To Have You Back	Patty Loveless	9
Too Good To Be True	Michael Peterson	10
Days Of Thunder	Brooks & Dunn	11
Broken Road	Melodie Crittendon	12
The Kind Of Heart That Breaks	Chris Cummings	13
Connected At The Heart	Ricochet	14

CD SD 0046

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Come Some Rainy Day	Wynonna	2
One Small Miracle	Bryan White	3
What If	Reba McEntire	4
It's Not Over	M. Chesnutt/V. Gill/A. Krause	5
Little Red Rodeo	Collin Raye	6
Then What	Clay Walker	7
Just Between You And Me	Kinleys	8
Bye Bye	Jo Dee Messina	9
I Can Love You Better	Dixie Chicks	10
What If I Said	Anita Cochran/Steve Wariner	11
Once Upon A December	Deana Carter	12
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BY DAVE KREINER

The Month for DJ Shows and Spin-offs

What better way for DJs to kick off the new year than by getting together in America's Party Town: Las Vegas. And what better way to wrap up the Mobile Beat DJ Show and Conference than with a kick ass end-of-show party at that popular Vegas nightspot: The Beach! The big event, sponsored by *Mobile Beat Magazine*, "The Source" DJ Music Supply, and BST, was a huge success.

Along with free souvenir T-shirts (courtesy of "The Source" and BST), there were tons of free CDs from X-Mix, Ultimix, and Hot Tracks. Live music was supplied by a fantastic Prince cover band called "Purple Reign." Free mixers from BST and KAM were raffled during the band's breaks.

Mobile Beat Conference delegates were treated to a great night of hospitality and entertainment from the bathing-suit-attired staff of "The Beach." According to Mark Farrell, a show attendee from of Temecula, Calif., "This killer party is a great way to end a successful week of sharing and learning at the show. I can't wait to see what kind of party you'll throw next year!"

Many thanks to the sponsors who provided over $5,000 worth of give-aways: "The Source" DJ Music Supply, BST, X-Mix, Ultimix, Hot Tracks, KAM, and "The Beach."

NAMM UPDATE

Two major spin-offs were held in conjunction with Winter NAMM in Los Angeles. Vestax held the "Vinylman National DJ Competition" on Thursday night, January 28, at The Mayan Theater in downtown L.A. This all-vinyl competition was a scratch-only mix-off. Using Vestax's PDXD3 turntables and PMC05 and 06 battle mixers made this event a scratch DJ's paradise.

Eight talented DJs from across the country competed for Vestax mixers and turntables as prizes. All of the DJs performances proved that scratch mixing is still alive and well and maturing. Scratch mixing has become an art form and a highly imaginative genre. The event was hosted by KROQ radio's Jed The Fish for a crowd of mostly DJs and manufacturers' reps.

Other sponsors were Martin Lighting (featuring an impressive array of MAC 500s and 600s), QSC, PAS Speakers and Pro Sound & Stage Lighting. The spin-off was almost a warm-up for four other live performances that night. A killer trio of Northern California scratch mixers called "Invisible Skratch Piklz" put on a riveting set of scratch music. Live band performances by the rockabilly band Three Bad Jacks, alternative rockers Barron Automatic, and 00 Soul kept the crowd rocking.

Pioneer's Karl Detken checks out the system before the first contestant

DAY 3

In stark contrast, Pioneer New Media promoted a CD-only spin-off at the Downtown Soho nightclub on Saturday night. This is the second CD-only West Coast spin-off sponsored by Pioneer, organized by Karl Detken. Five DJs competed on Pioneer's newest CD player the 700-S and a DJM 500 mixer. Hosted by Groove Radio personality Holly Adams, and playing to a DJ- and industry-only crowd were DJs, Dean Coleman from Atlanta, Spencer Anderson from Omaha, Tom Baclawski from "The Source DJ Music Supply" in L.A., DJ Gerald from New Jersey, and Doctor B of B-Boy Productions, Milwaukee.

All of the DJs put on a great 10-minute set that utilized all of the features of the Pioneer system such as crossfade start, auto pan, flanger, echo/reverb, and master tempo. Using all these features proved the responsiveness of the new CDJ 700S CD player.

The winners and runner-ups were vying for a Pioneer 700 system and Promo Only CDs. Dr B was chosen the winner by a panel of industry judges from *Mobile Beat*, Roland, *DX Magazine* and "The Source." Todd Payson did an incredible demonstration of the gear that included turning the whole system (in a flight case) upside-down without missing a beat.

This spin-off is just the beginning of a trend that I predict will become the norm when it comes to future DJ competitions. I even predict that the name of future competitions will be changed from spin-offs to "push-offs," since there is nothing but buttons to push, plus a great imagination!

Dave Kreiner is the owner of "The Source" DJ Music Supply and Southern California Music. He is a nightclub consultant and a mail order music supplier of CDs, remixes, and 12" vinyl for Mobile and Nightclub DJs. For a free catalog call (800) 775-3472 or e-mail at scmsrecord@aol.com

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BY RENEE LASSIAL

There are many tricks of the trade one might try to overcome stage fright. I've heard several sometimes absurd recommendations; trying to picture the audience in their underwear, for example. Rehearsing in front of a mirror is another common but not necessarily effective practice. Add to this long list of methods one that is almost guaranteed to make you love being in the limelight: karaoke.

In the entertainment industry, we are constantly called upon to speak and possibly sing before an audience. But not all of us are born performers. Through karaoke, however, even the most inhibited DJ can learn self confidence in his or her ability to entertain. "But I can't sing," you say? Well, according to author Scott Shirai, if you can hear, you can sing.

In his book, *Karaoke: Sing Along Guide to Fun & Confidence,* Shirai guides you through pages (96 to be exact) of tips and methods to improve your singing technique. "The *Book of Lists* states that people are more willing to face death than give a speech. I believe that singing in public ranks right along with that fear. I've found that once people face their fear of public singing they can do anything. I've seen shy, reticent people transform into vivacious, out-going individuals...," says Shirai.

The foreword of the book is written by Pat Morita, of *Happy Days* and *Karate Kid* fame, who talks about how karaoke helped him build enough confidence to sing in motion pictures.

Though this book probably doesn't have what it takes to turn you into an overnight sensation, it is an easy read. Each chapter features a Key Point Summary, for those in a hurry to learn. In the book you will find very helpful instruction on how to improve your voice, including techniques on breathing and pronunciation.

Not only can this book benefit you, it

can be a great give-away incentive to your karaoke participants.

Shirai's credentials include teaching karaoke at the University of Hawaii in the continuing education department since 1989. He also is director of community relations for Hawaiian Electric Industries (HEI) and teaches at the Hawaii Multimedia Center and Hawaii Stars Studios. He majored in music (voice) at the university's Manoa campus. Prior to HEI, he worked over 10 years in radio and TV news.

Karaoke: Sing Along Guide to Fun & Confidence is $10.95 and available through Baker & Taylor, Booklines Hawaii and from the publisher, Visual Perspectives, P.O. Box 459, Honolulu, HI 96809-0459; phone: (808) 566-0084, e-mail: karaokeu@hits.net; Web site: http://www.hits.net/~karaokeu

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Featuring 200 watts of power, six speakers, lightweight portability, and technology to make almost anyone sound like a rock star, VocoPro introduces the Twister, a self-contained karaoke system. The only things you need to add are the microphones and monitor.

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A 19-step digital key controller allows users to adjust the key to fit their own voice range. A shock resistant CDG player lets singers play their favorite selections and follow the lyrics displayed on a separate television screen (not included) via the Twister's video output. In addition, a built-in tape player lets singers record their songs and then play them back later.

Two microphone jacks allow for duets and an echo processor enhances the singers' voices with reverberation and a touch of star quality.

The Twister also features a six-way stereo system with four 8-inch woofers and two Motorola horn tweeters to make any area you set the unit up in your own personal karaoke studio.

Three audio inputs allow users to hook up laser disc players, DVDs or any other audio component for additional entertainment options. In addition, two video inputs provide video switching capabilities.

With an MSRP of $1,299, the Twister is an affordable karaoke option. For additional information on any of VocoPro's karaoke machines, please call (800) 678-5348 or visit their Web site at http://www.vocopro.com

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BY ROBERT TAYLOR

Karaoke with a theme!

Turning your shows into a real production.

Previously, I talked about a new offshoot of karaoke that I call "Simply Live," [Jan. '98]. Simply said, Simply Live is karaoke performed by a group of trained entertainers working with a DJ or KJ. The result is a production that features the best of a live band and recorded music. Because the karaoke members are singing to prerecorded music, their repertoire is endless. A band, of course, is limited to playing only what it knows.

The benefits to performing Simply Live, rather than doing typical karaoke, are many. The most obvious pluses being the quality of voices that are doing the singing, improved stage presence and no dead air spots. With members of a Simply Live cast, not only are you guaranteed they know how to sing, but are use to singing on stage, therefore able to be more entertaining than the average karaoke customer.

Simply Live can be much more than just a bunch of people singing, though. You can really spice it up with various themes. This is especially a good idea if you are performing for a particular event, like birthdays, reunions, etc.

DRESSING IT UP

The ideas that can be utilized for themes are immense. In a rock 'n' roll nightclub. For example, your audience will have a great time listening to the best of Kiss as they're performing on stage. Of course it's not really the members of the band, but who could tell with all that makeup! To pull this skit off, all you need are some funky bodysuits, wild wigs, face paint and one cast member with a really long tongue. It's up to you how to bring up the length of their tongue while auditioning the talent!

For a more classier joint that serves dinner, you might try a dinner theater theme. These usually consist of an off-Broadway show so you'll need a crew that can act as well as sing. This also requires a few more props. For example, the stage production of *Grease* not only requires 50's garb; you'll also need to create a stage that resembles a school atmosphere. A school desk or two, some books and maybe a car front constructed from cardboard would be a good place to start. Other fun themes include an Elvis impersonator, *Rocky Horror Picture Show*, Little Richard with some doo wop girls, and so on.

Of course, this type of entertainment takes a bit more preparation than typical karaoke. First, you've got to find a group of talented entertainers. That's actually pretty easy to do; everyone wants to be a star. Colleges are a good place to start looking. You can also ask your regular karaoke singers that know how to actually sing. A simple flyer advertising what you're

Simply Live can be much more than just a bunch of people singing, though. You can really spice it up with various themes.

looking for placed on a few bulletin boards will get your phone ringing.

So not to monopolize the microphone, it's a good idea to have an intermission. That way, members of the audience get a chance to sing. You might even want to try a sing-along with the crew and the audience, or have the crew pull people out of the audience to sing with them.

THEMES FOR THE MASSES

If adding your own troupe of performers is just not your cup of chowder, you can still use themes to really excite and involve your audience. For a theme that will work well with your typical mobile gigs, try Motown, Surf Music or British Invasion. You can carry the theme as far as you like, or just let the music set the mood.

A karaoke theme night featuring all Motown or Surf Hits, for example, is sure to be a hit with children of the '50s and '60s. For a younger crowd, why not try a new wave theme with artists like Culture Club, Talking Heads and The Bangles. If it's a corporate event, inform the organizer in advance of the theme and encourage a little friendly competition within departments. With advanced notice, each department can prepare a skit or dance around particular groups (i.e.: Four Tops, Supremes, Beach Boys, etc.) At the event, select judges to pick the best act based on originality, comic value, singers ability, choreography and costumes.

Over the last couple years, the number of songs available with karaoke versions has grown astronomically. By creating a variety of themes for your karaoke shows, you'll give your audiences something different each time out. Plus, you'll encourage your singers to better utilize your entire library.

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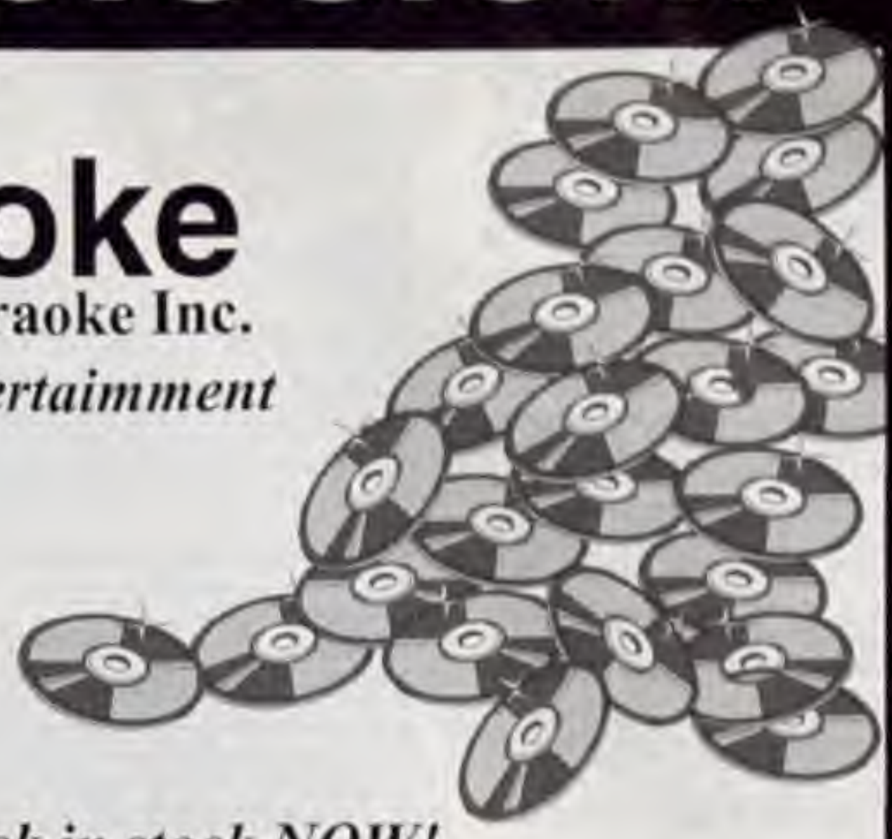

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Please note the following:

• Our speakers, with the exception of special presentations, are volunteers. National trade shows are unique *opportunities* to gain credibility amongst ones peers. That credibility is earned *after* a successful presentation. While experience is important, please emphasize what you can *do*, not what you have done, and don't base your proposal on how much more you know than someone you saw on a panel. This is a golden opportunity for an individual to educate a targeted audience, while showing depth of knowledge in the field being discussed. The contacts garnered, coupled with the ability to showcase one's talent, should more than pay for accommodations.

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DMA Top 50 Dance Chart

Courtesy of Dance Music Authority
708-614-8417

#	Artist	Title	Label	BPM
1	JANET JACKSON	Together Again	Virgin	126
2	3RD PARTY	My Love Is Alive	DV8 / A&M	128
3	SANDY B	Ain't No Need To Hide	Champion	123
4	NO MERCY	Kiss You All Over (Remixes)	Arista	126
5	BT	Love Peace & Grease	Perfecto	125
6	CYNDI LAUPER	Ballad Of Cleo & Joe	Epic	131
7	DJ SUPREME	The Wildstyle	Interhit	135
8	ASCENSION	Someone	Perfecto	136
9	ULTRA NATE	Free	Strictly Rhythm	128
10	AQUA	Lollipop (Candy Man)	MCA	142
11	SPICE GIRLS	Spice Up Your Life (Remixes)	Virgin	125
12	MARTHA WASH & RUPAUL	It's Raining Men...The Sequal	Logic	134
13	CLUB 69	Drama	Twisted	132
14	JANET JACKSON	Got Til It's Gone	Virgin	90
15	VICTOR CALDERONE	Beat Me Harder	Eightball	130
16	BACKSTREET BOYS	As Long As You Love Me (Remixes)	Jive	124
17	AALIYAH	The One I Gave My Heart To	Atlantic	127
18	EL RIDA	El Cubano	Popular	n/a
19	JAYDEE	Plastic Dreams	Epic	126
20	CHUMBAWUMBA	Tubthumping	Republic	125
21	LE CLICK	Don't Go	Logic/RCA	130/124
22	SMASH MOUTH	Walking On The Sun	Interscope	123
23	PATTI LABELLE	Shoe Was On The Other Foot	MCA	122
24	FRANCE JOLI	Breakaway	Popular	129
25	ARMAND VAN HELDEN	Ultra Funkula	ffrr	127
26	JOI CARDWELL	Run To You	Eightball	124
27	SUNSCREEM	Catch	Pulse 8/Popular	142
28	LINDA EDER	Somethin' To Believe In	Atlantic	122
29	HANNAH JONES	You Only Have To Say You Love Me	Ariola	127
30	SASH	Stay	Ultra / London	130
31	CLUB 69	Much Better	Twisted	129
32	HOUSE OF PRINCE	Perfect Love	Twisted	126
33	PRAXIS	Turn Me Out	Strictly Rhythm	125
34	DAFT PUNK	Burnin'	Virgin	126
35	ALEXIA	Number One	Popular	132/142
36	N-TRANCE	Do Ya Think I'm Sexy	Popular	114
37	BRAZEN	Weep	Epic	129
38	DEBORAH COX	Things Just Ain't The Same	Arista	127
39	BROOKLYN BOUNCE	Get Ready To Bounce	Edel	133
40	PATTI LABELLE	When You Talk About Love	MCA	123
41	AMBER	One More Night	Tommy Boy	122/127
42	MAW	To Be In Love	MAW	122
43	ROZALLA	Don't Go Lose It Baby	Popular	126
44	REGINA	Day By Day	Logic	132
45	BRUCE BAPS	Night Time Is The Right Time	StreetBeat	126
46	DJ ICEY	This Is How My Drummer Drums	ffrr	128
47	KILLER BUNNIES	I Can't Take The Heartbreak	Universal	132
48	DANNY TENAGLIA	Elements	Twisted	127
49	LITHIUM	Ride A Rocket	ffrr	128
50	CLUB X f/GLADYS BANKSTON	Shower Me With Love	Starbound	n/a

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BY TOM ROBB AND RON COTE

No Room to Groove

It was late on a Friday night as our "perfect" booking was drawing to an end, though you wouldn't know it by the 300 teens exhaustibly dancing to "Y.M.C.A." Due to the curfew in our area that applies to such a large group of teens, we were scheduled to finish at 11:30 p.m. and vacate the premises as quickly as possible. At 11:35 Tom and I found ourselves alone on the third floor of a popular ski resort lodge. Without any interruption, we broke down our equipment and loaded it into a 6 foot by 5 foot service elevator. At 12:15 we had the elevator packed full to the ceiling, with just enough room for us in the cramped cubicle. The door closed and I pushed the ground floor button. Nothing happened. I pushed it again. Nothing. I tried to open the doors but that button didn't work either. We passed nervous glances at each other, our hearts skipping a beat. Thinking it was a practical joke, Tom pounded on the door. But we received no response. I told Tom, "Hey, let's call the front desk" and opened the phone box only to reveal multicolored wires twisted like spaghetti.

THERE WAS NO PHONE

It was 20 minutes after midnight and we were stuck in an elevator on the third floor with no room to move, no phone to use and nobody else was in the building. Once we realized our situation, I started to hyperventilate as panic set in. Tom tried to calm me by giving me things to do like pushing the alarm button (which did work). Although it was just a small bell, it gave us hope that someone would hear. But nobody heard it at the bottom of the mountain.

We weren't sure how long it was going to be before people came back up to clean the room we had just vacated, since the ski area was closed for the season. This left us only one option for freedom: get ourselves out. As I played with the bell, Tom, in his best McGyver impersonation, climbed our mountain of equipment and tried in vain to open the roof hatch. Our hopes of squeezing out the ceiling diminished, however, as we discovered the screws couldn't be accessed. We decided to start prying the elevator door open. Tom looked at our "tools" at hand. He suggested taking a metal bracket off our smoke machine and working it into the crack of the door. He bent it without budging the door much. To assist him I pressed my sweaty palms to the cold metal and tried to pry apart the smooth door in front of me. We tugged and pried for a while and were finally able to get our 1/4-inch metal bracket into the crack enough to get some good leverage. We pulled on the door and the bracket. Sweaty and exhausted we took a quick break. Someone would come soon, we told each other. But as we listened for a sign of life outside our tomb, there was nothing but silence. Tom's next objective was to get our two wooden beams (that we hang our lights on) into the crack in the door. After more pulling and prying, that was accomplished. There we were, with two beams in the door. I pulled the bottom beam as Tom, practically on my shoulders, yanked on the top. We pulled in sync, giving it everything we had. The door popped open a bit. We yanked harder a few more times and the door sprung open enough to let us escape.

FREE AT LAST

We used the phone at the bar to call the main lodge for help. To add insult to injury, the man in the office thought it was a prank phone call. We assured him it was not and he sent up someone from maintenance. We had been trapped for just over two hours, but it was after 3 a.m. by the time we finished carrying our equipment down the three flights of stairs. We loaded the van and sped off into the new day already dawning, exhausted but free.

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